PEACOCK RISING

for

Jazz Big Band

by

Lee McClure

Dedicated to Art Lillard and his Heavenly Band

PEACOCK RISING is a set of variations on the main theme from Zoltán Kodály's "Peacock Variations." Kodály's "Peacock Variations" was written in support of political prisoners and other victims of the Hungarian laws of racial discrimination similar to those in Nazi Germany. In 1938 performances of Kodály's choral version of this work were banned in Hungary because of its text which included:

Shadowing the prison
Peacocks upward flying
Brought to silent captives
Hope when hope was dying

The structure for PEACOCK RISING is outlined below:

bar #	description
1	Intro
20	Main Theme, classical
40	Transition
58	Main Theme, Latin–Jazz, variation 1
124	Intro used as Transition
148	Main Theme, classical, variation 2
175	Transition
197	Latin–Jazz, variation 3, Main Theme used to accompany Soprano Sax & Guitar improvised solos.
265	Coda
302	last bar

PEACOCK RISING is scored for a 13–piece Jazz Big Band:

2 Flutes (preferred: Flute I doubles on Piccolo)
3 Saxophones: Soprano, Alto, Tenor
2 B^{b} Trumpets
1 Tenor Trombone, 1 Bass Trombone
Rhythm section:
Guitar
Piano
String Bass (sometimes bowed)
Trapset drums, sticks, timp mallets, brushes

NOTES ON THE SCORE

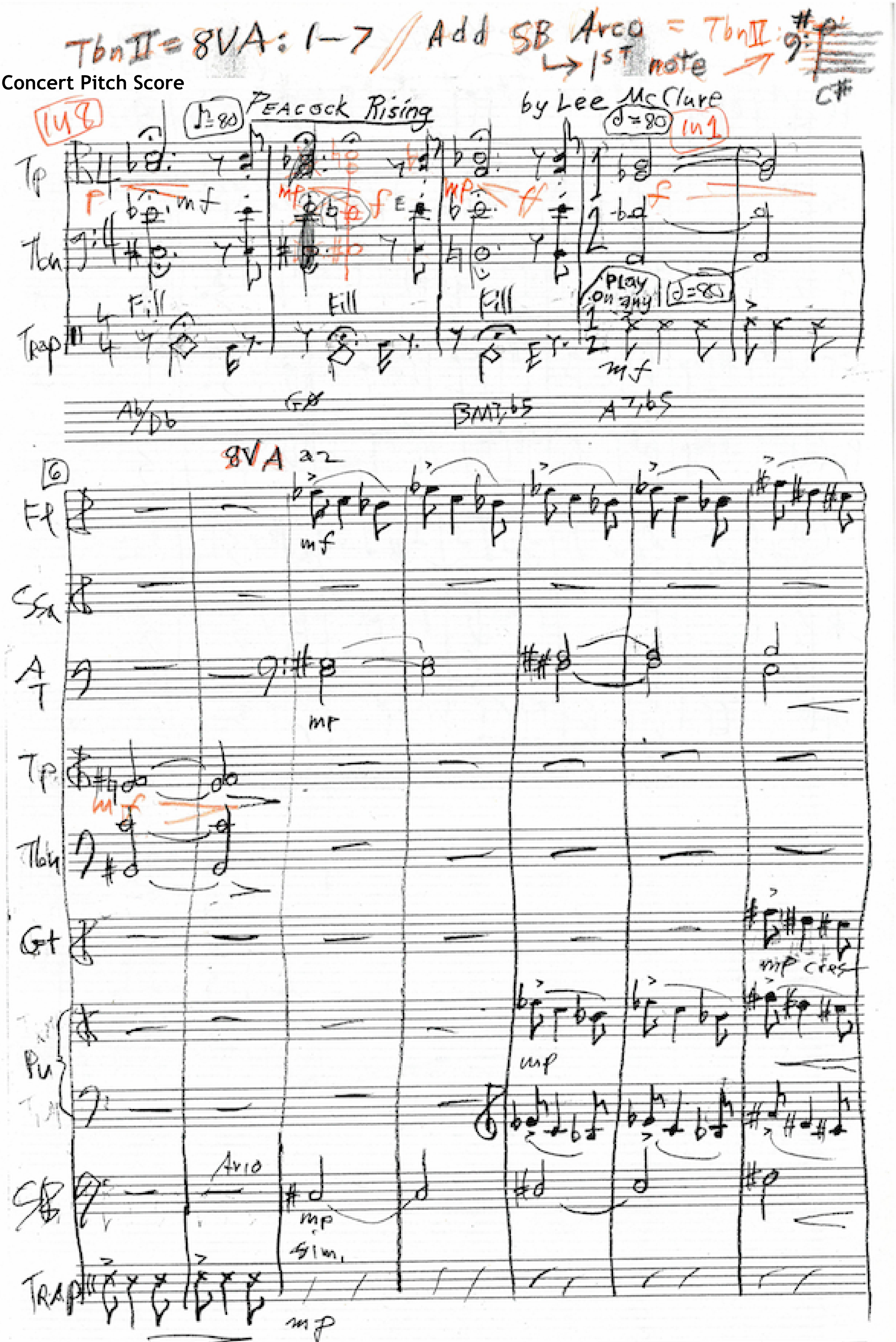
Above the cleff for the String Bass part in the score ~~only~~ and in the part are reminders of whether the Bass is play Pizzicato (P) or Arco (A).

There are double bars only in the score, and in the trap's part in the Jazz sections which indicate when chords are changing. Bars 57 – 97. Bars 201 – 264.

Whenever members of the rhythm section are not indicated in the score they are playing or keeping time unless they are marked tacit. The Trapset plays throughout except when rests are specifically written in.

See "correction lists" at end of score

Concert Pitch Score



Concert pitch score except for usual Guitar and String Bass octave transpositions

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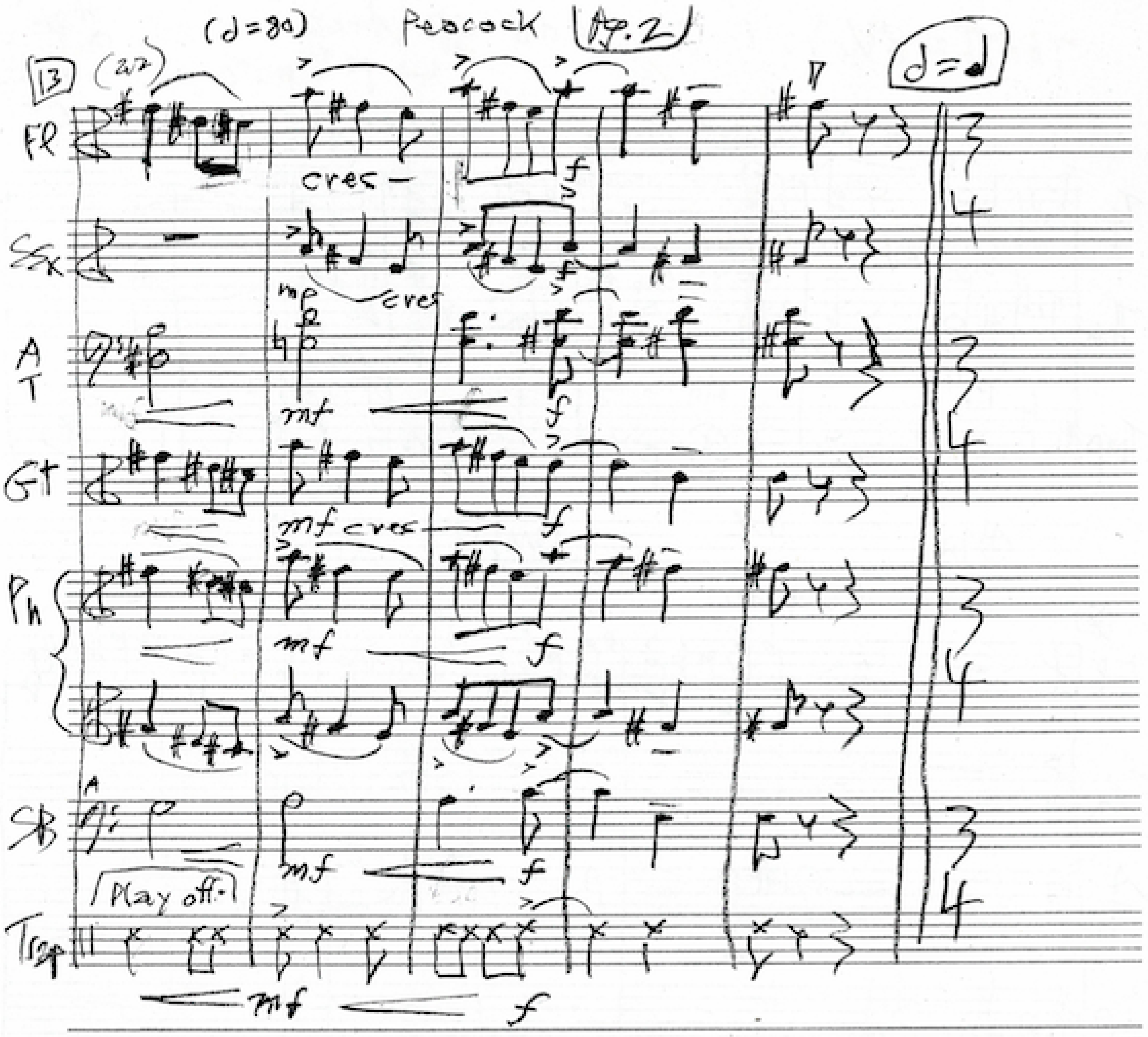
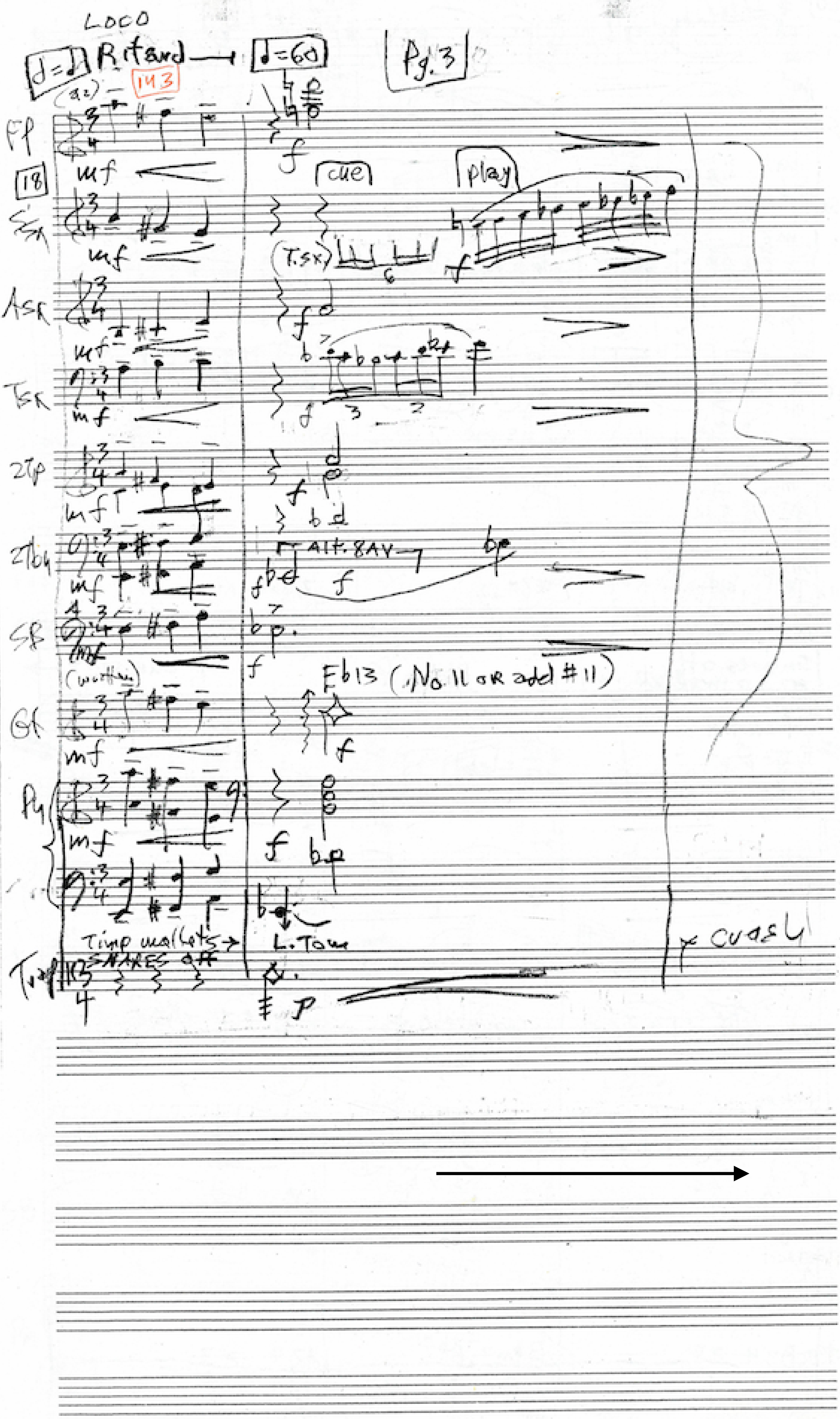
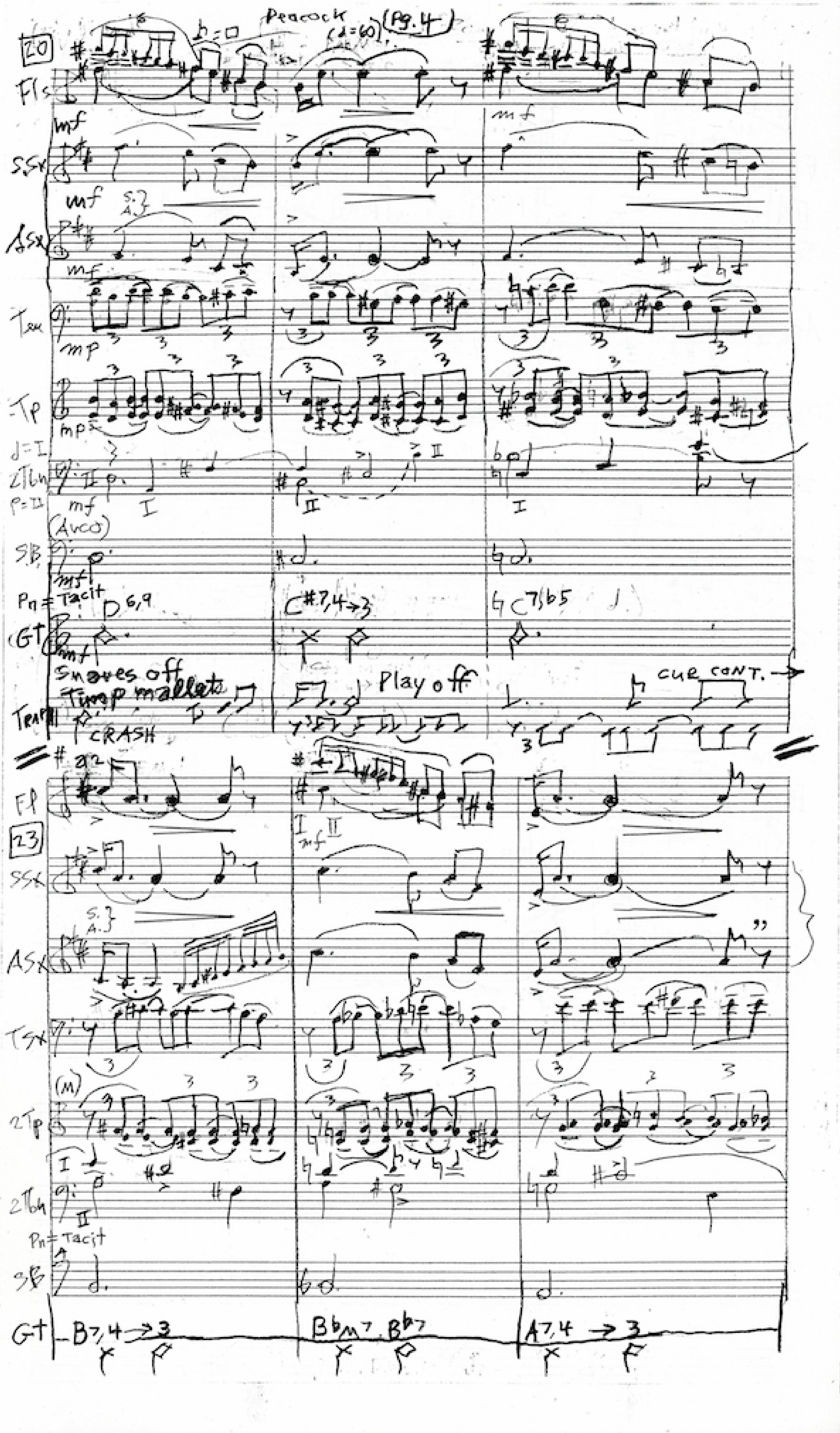
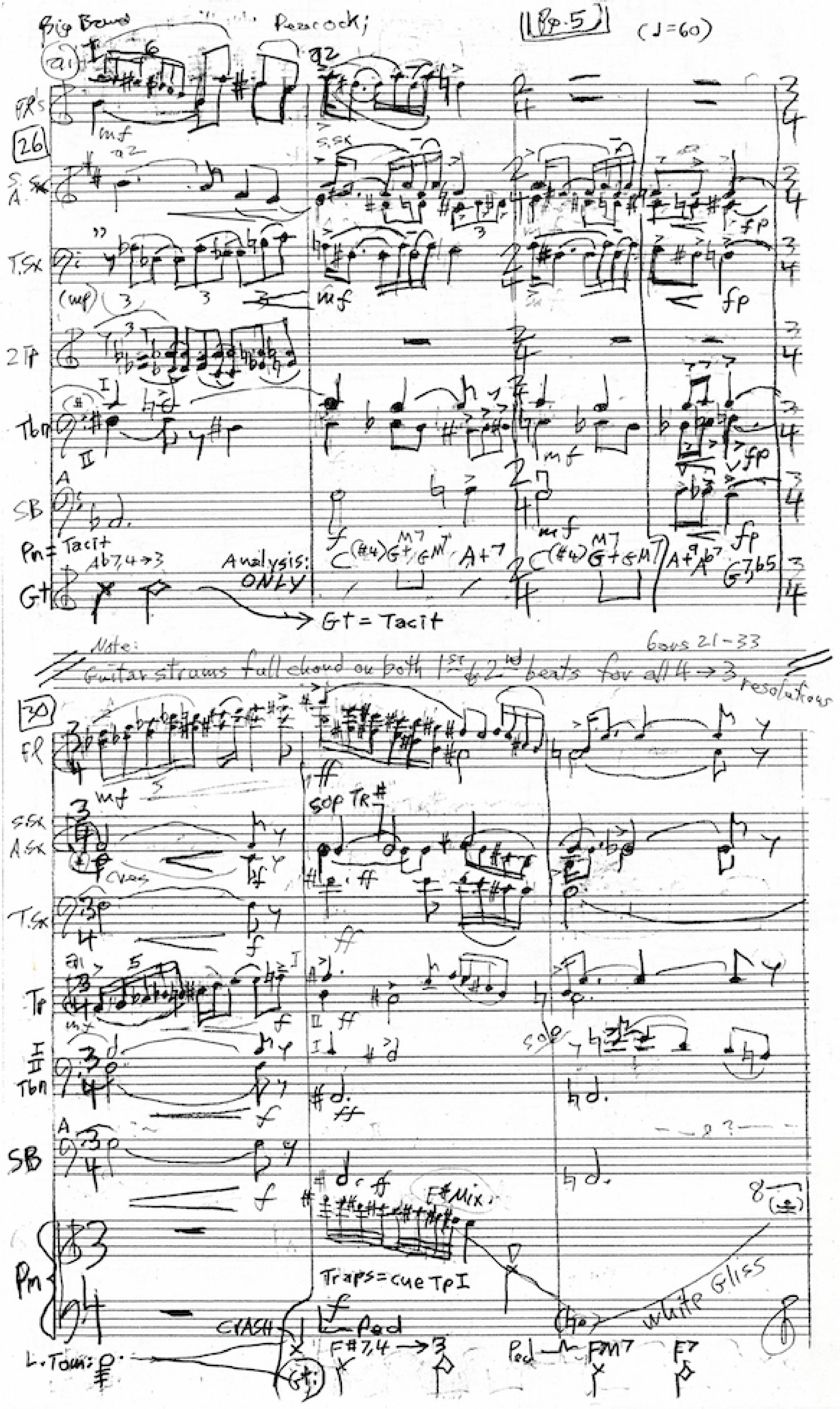
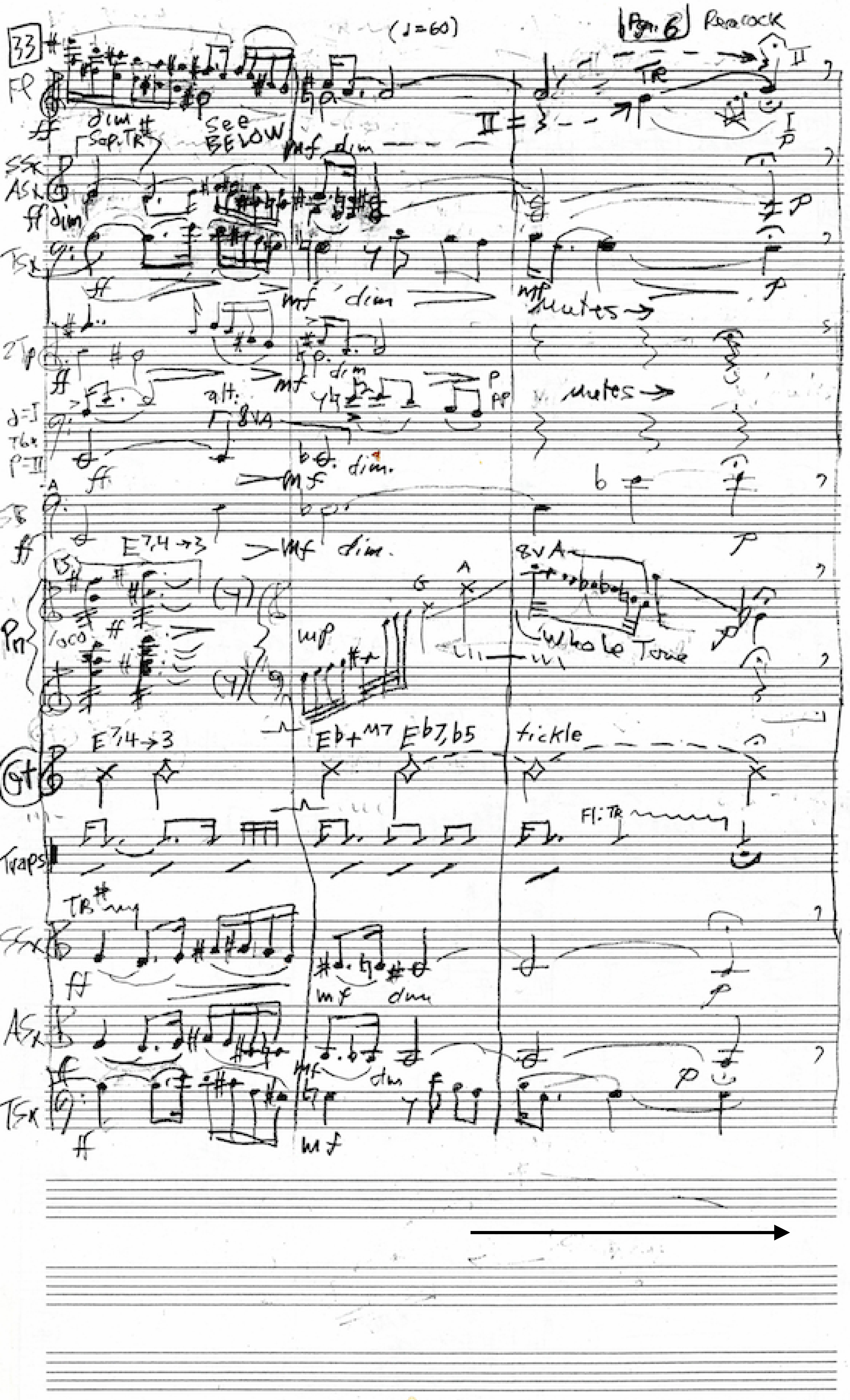

(♩=80)
Peacock
pg. 2
13
Fl
Sax
A T
Gt
Pn
SB
Trap
cres
mf cres
Play off.


LOCO
Ritard
♩=60
143
Pg. 3
cue
play
T.SX
ALT. 8AV
Eb13 (No 11 or add #11)
Timp mallets
SNARES OFF
L. Tom

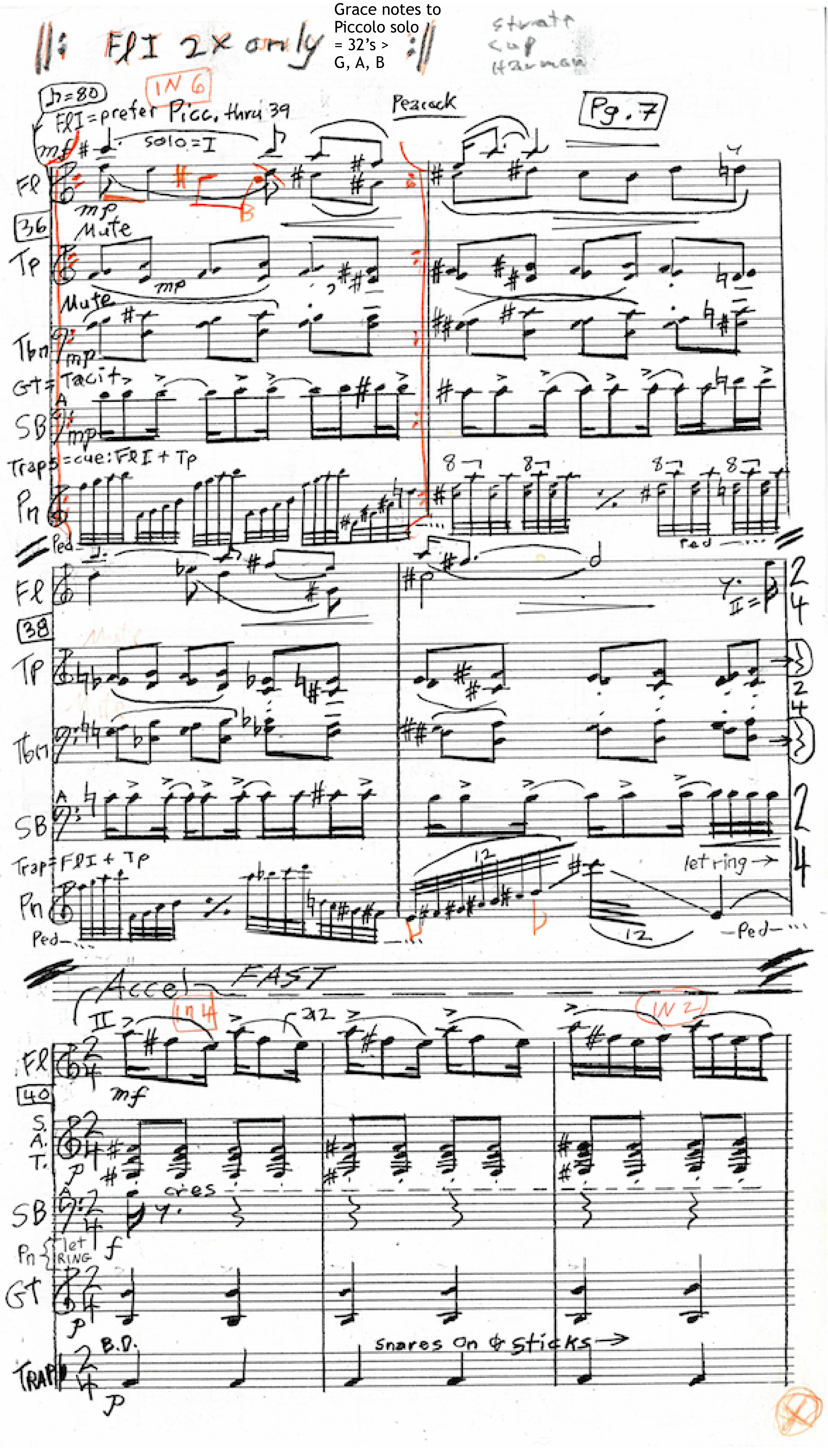


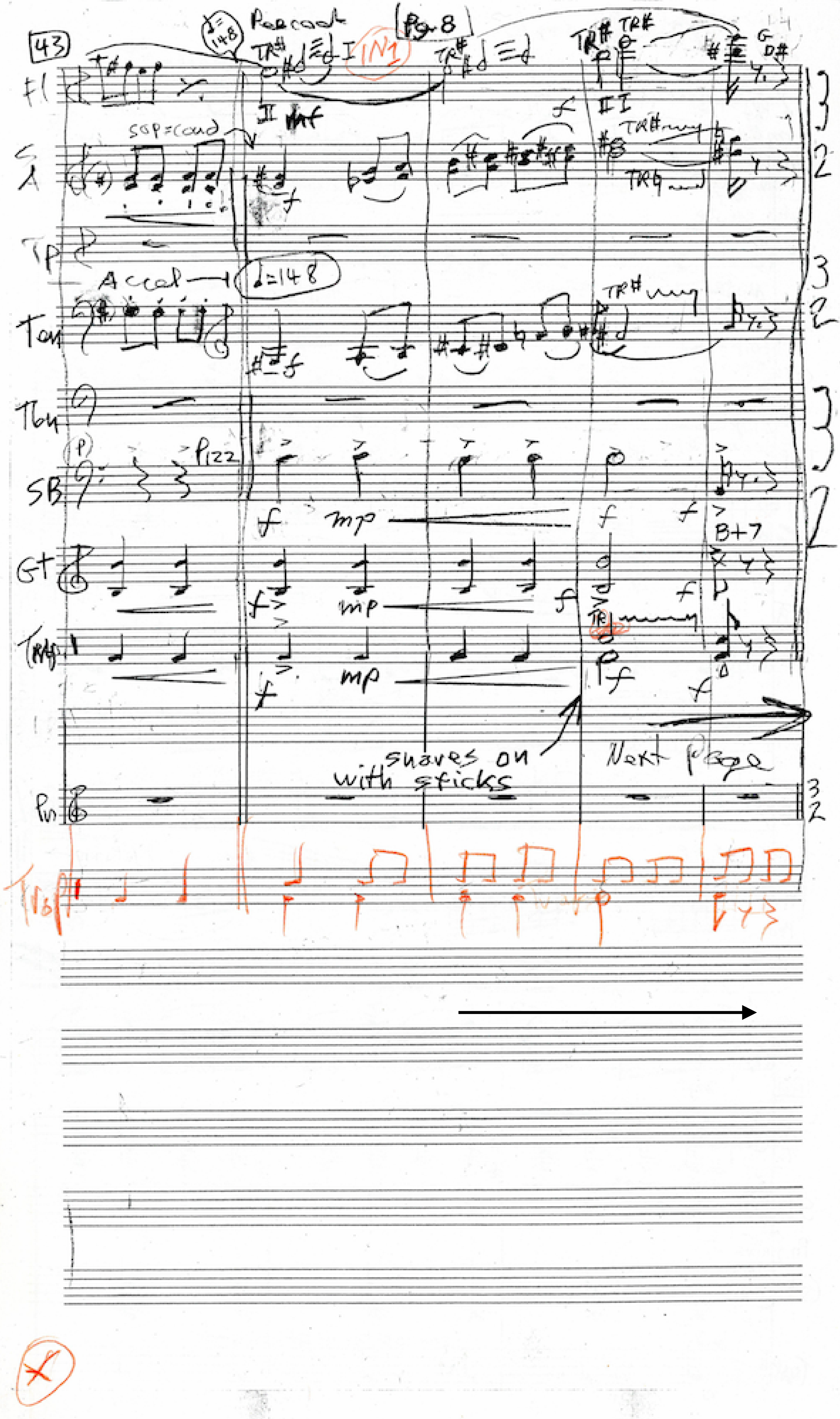
Peacock
(Pg. 4)
20
Fls
mf
SSx
ASx
mf
Tsx
mp
Tp
2Tbn
S.B.
(Arco)
Pn = Tacit
D6,9
C#7,4→3
C7b5
GT
Snares off
Timp mallets
CRASH
Play off
CUR CONT.
Trap
23
Fl
SSx
ASx
TSx
2Tp
2Tbn
Pn = Tacit
SB
GT
B7,4→3
Bbm7 Bb7
A7,4→3


Big Band
Peacock;
Pg. 5
(♩=60)
26
Fl's
S. Sx
A.
T. Sx
2 Tp
Tbn
SB
Pn = Tacit
Gt
Analysis: ONLY
Gt = Tacit
Note:
Guitar strums full chord on both 1st & 2nd beats for all 4 → 3 resolutions
Bars 21-33
30
Fl
S. Sx
A. Sx
T. Sx
Tp
Tbn
SB
sop TR
solo
F#Mix
Pn
Traps = cue Tp I
CRASH
white Gliss
L. Tom
Gt

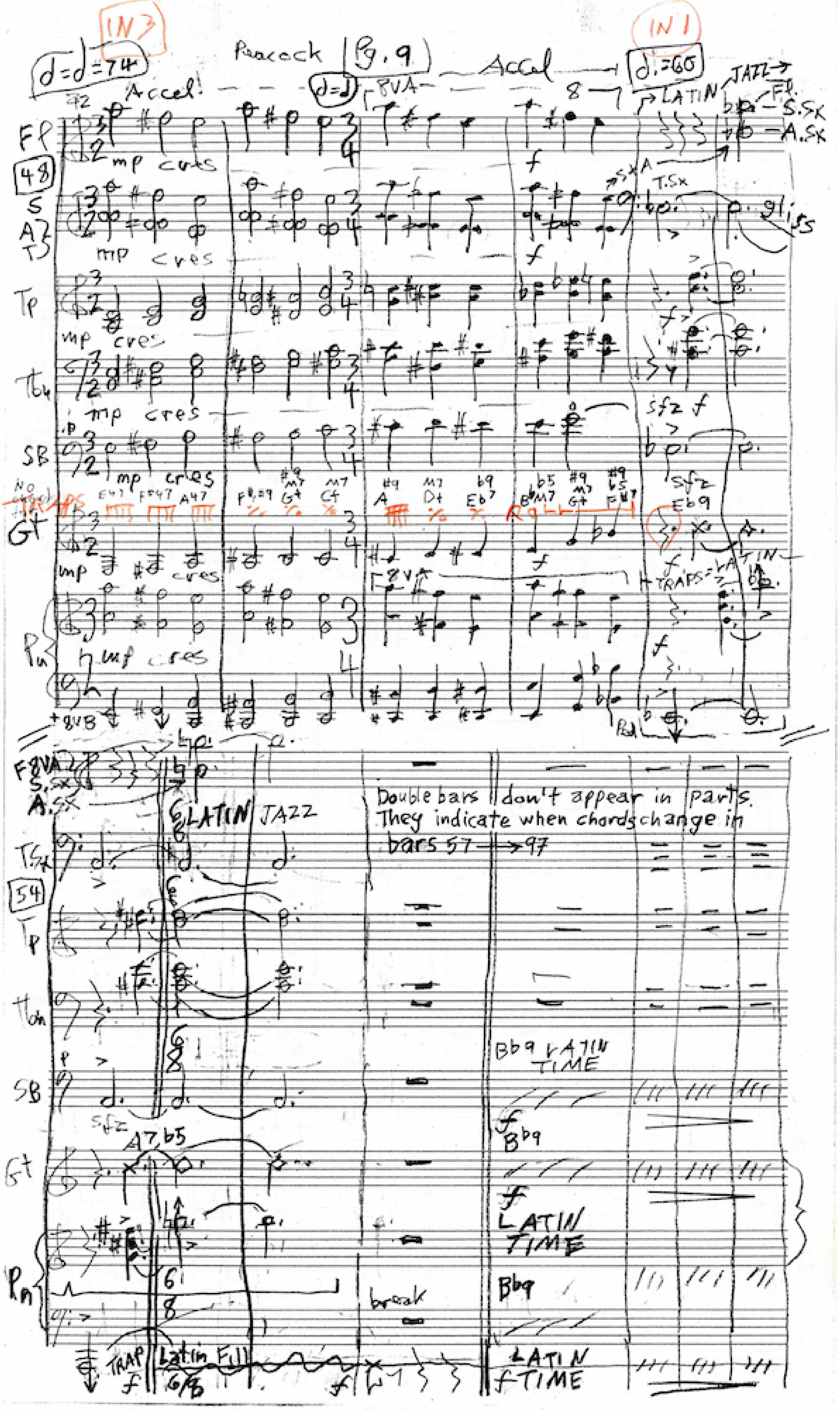

33
(♩=60)
Pg. 6
Peacock
Fl
dim
Sop. TR
See BELOW
mf dim
SSx
ASx
ff dim
TSx
mf dim
mutes →
2Tp
alt.
8VA
TBs
dim.
SB
E7,4→3
loco
Pn
mp
8VA
whole Tone
E7,4→3
Eb+M7
Eb7,b5
tickle
Gt
Traps
Fl: TR
SSx
ASx
TSx

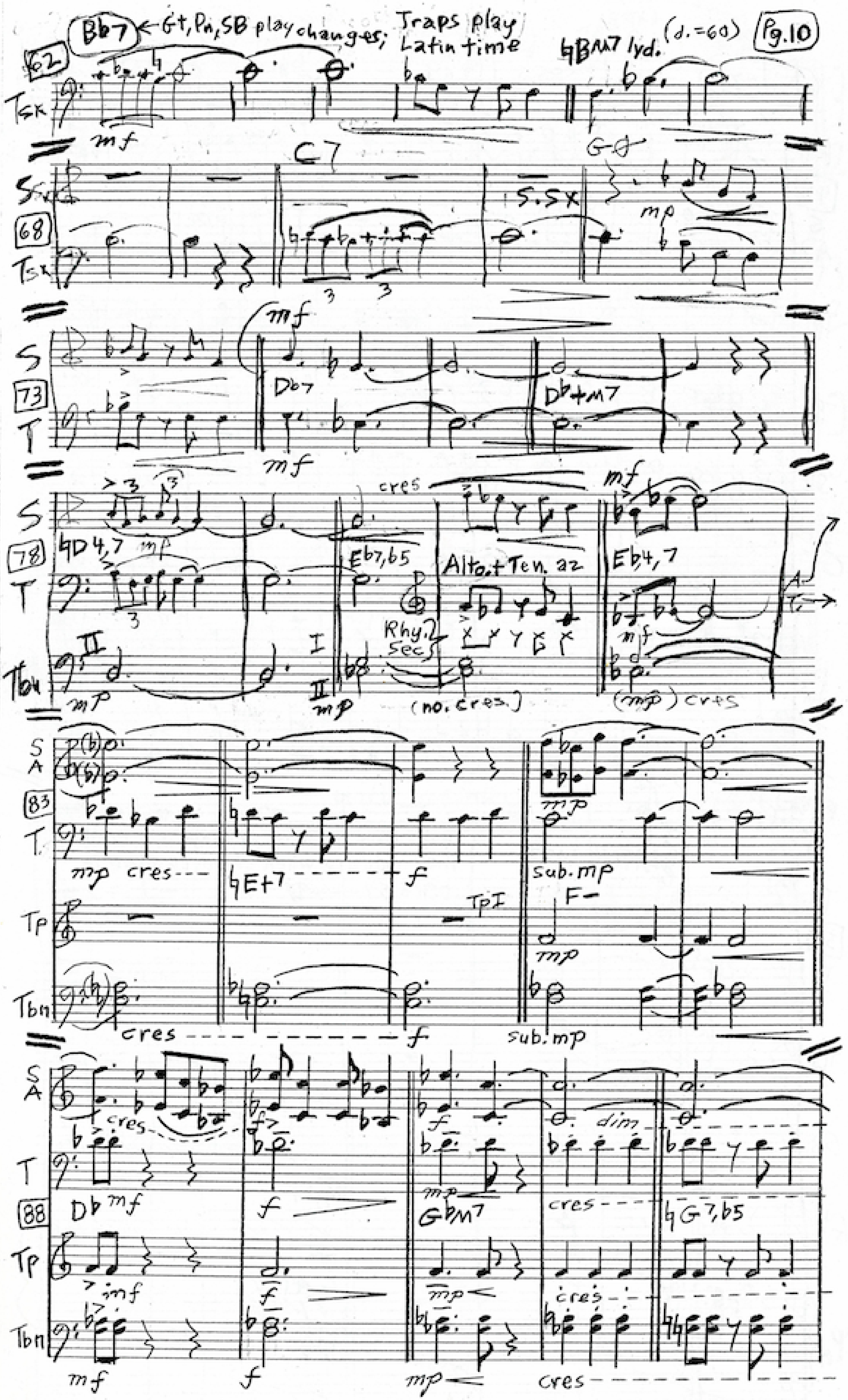
Grace notes to
Piccolo solo
= 32's >
G, A, B

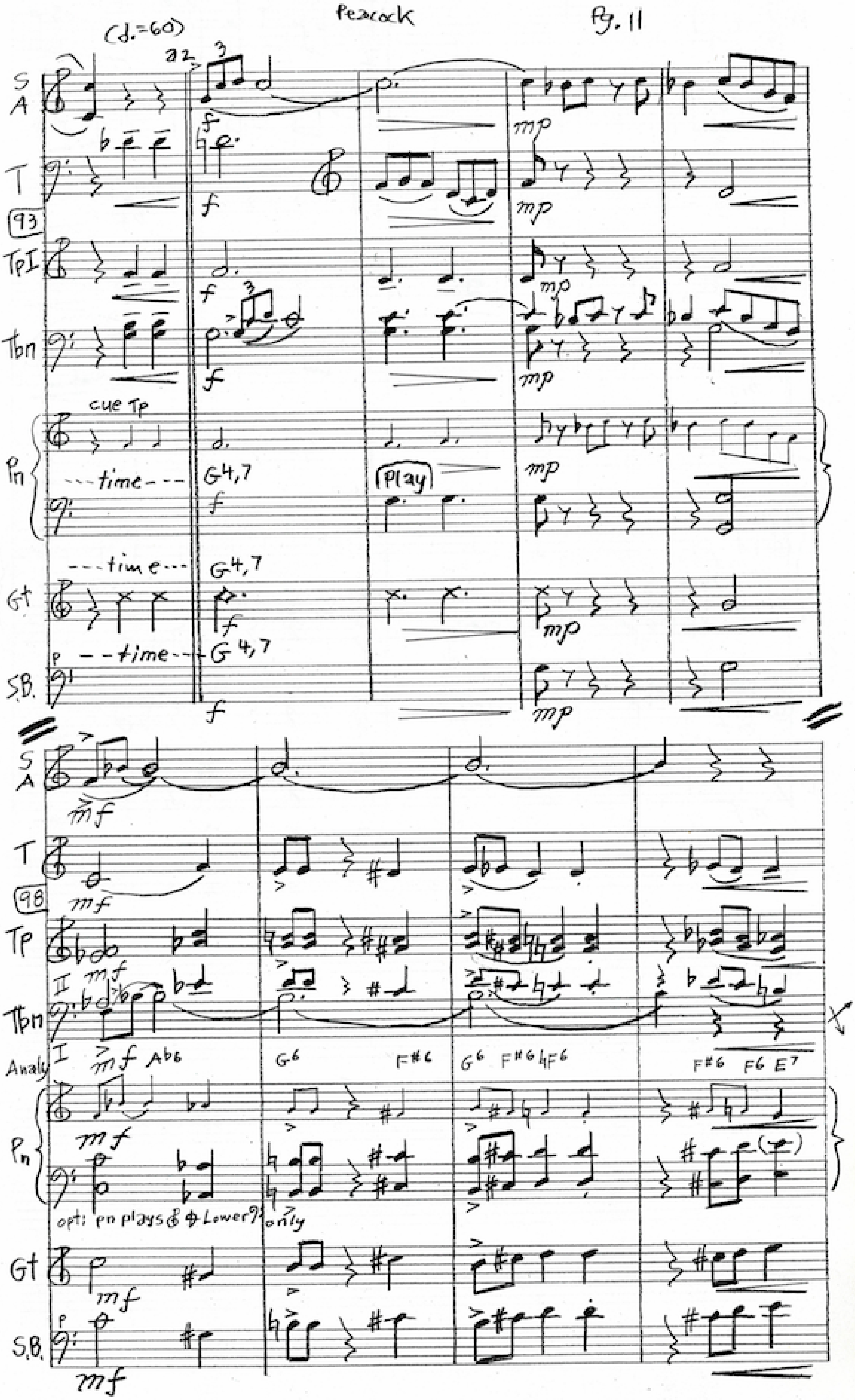


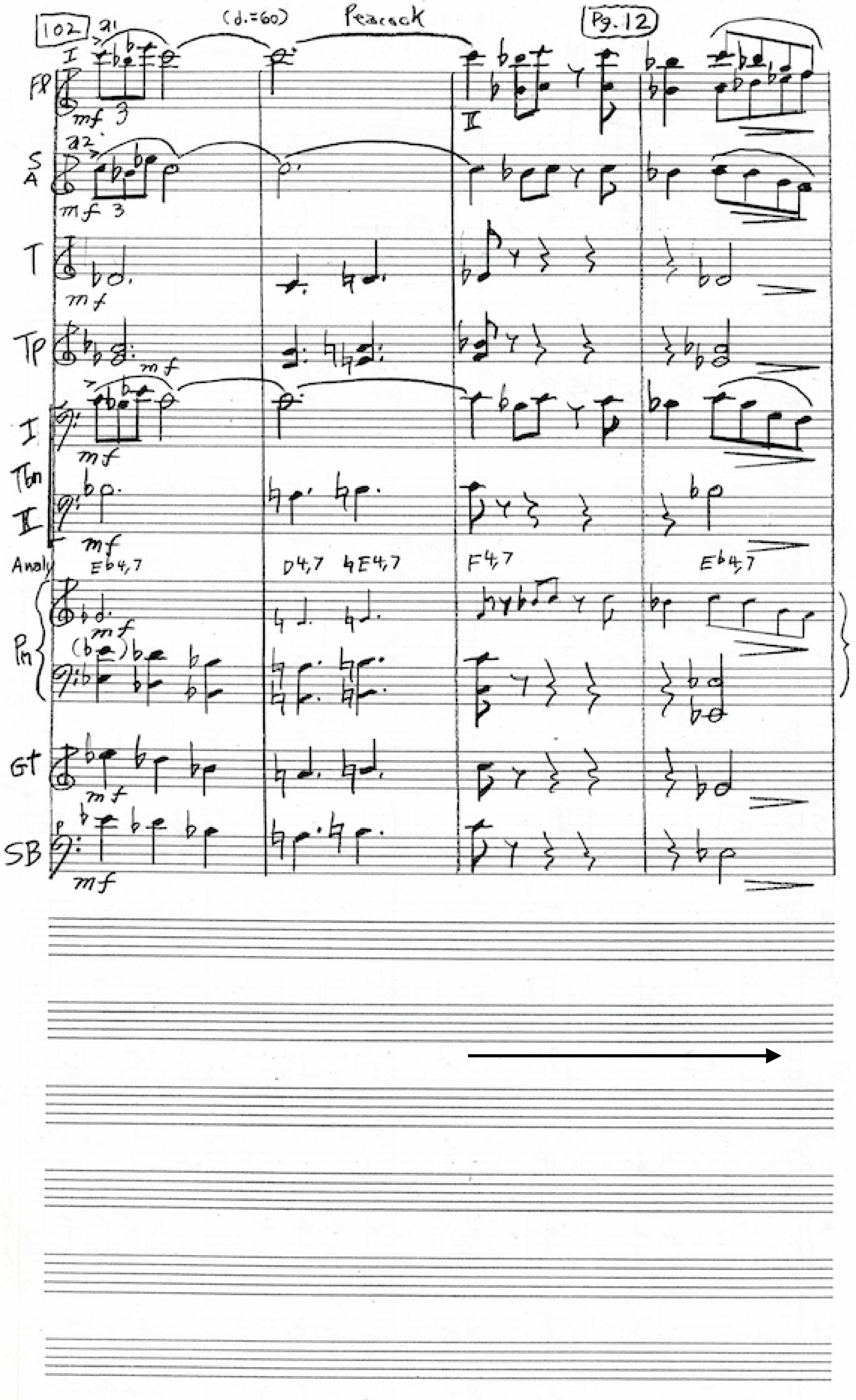


43
Pg. 8
Recond
♩=148
Fl
S A
SOP=cond
Tp
Accel
Tbn
Tbu
SB
Pizz
Gt
B+7
Traps
snares on with sticks
Next Page
Pn
Trap

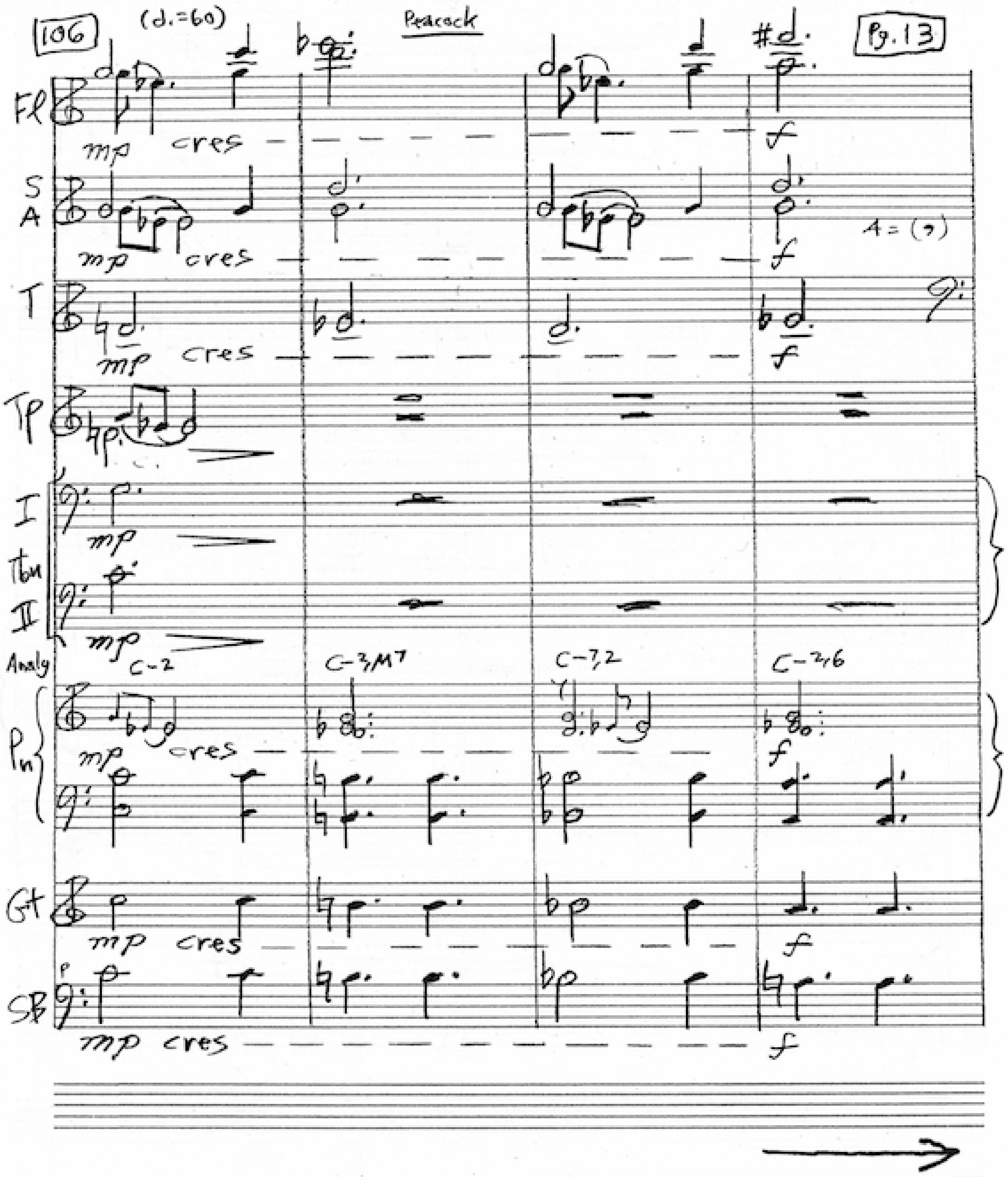

IN 3
Peacock Pg. 9
IN 1
Accel!
Accel
8VA
LATIN
JAZZ
S.SX
A.SX
T.SX
mp cres
glis
No TRAPS
Roll
sfz
Ped
LATIN JAZZ
Double bars don't appear in parts. They indicate when chords change in bars 57 → 97
Bb9 LATIN TIME
LATIN TIME
break
TRAP
Latin Fill
LATIN TIME


Bb7 ← Gt, Pn, SB play changes; Traps play Latin time
♮BM7 lyd.
(♩.=60)
Pg.10
62
Tsx
mf
G
C7
S.Sx
68
Tsx
mp
3
S
73
T
Db7
Db+M7
mf
cres
♮D4,7
78
Eb7,b5
Alto+Ten. a2
Rhy. Sec.
Eb4,7
Tbn
II
I
mp
(no. cres.)
(mp) cres
S
A
83
T.
mp cres
♮E+7
f
sub.mp
Tp
TpI
F−
Tbn
cres
88
Db mf
GbM7
♮G7,b5
dim
inf
mp

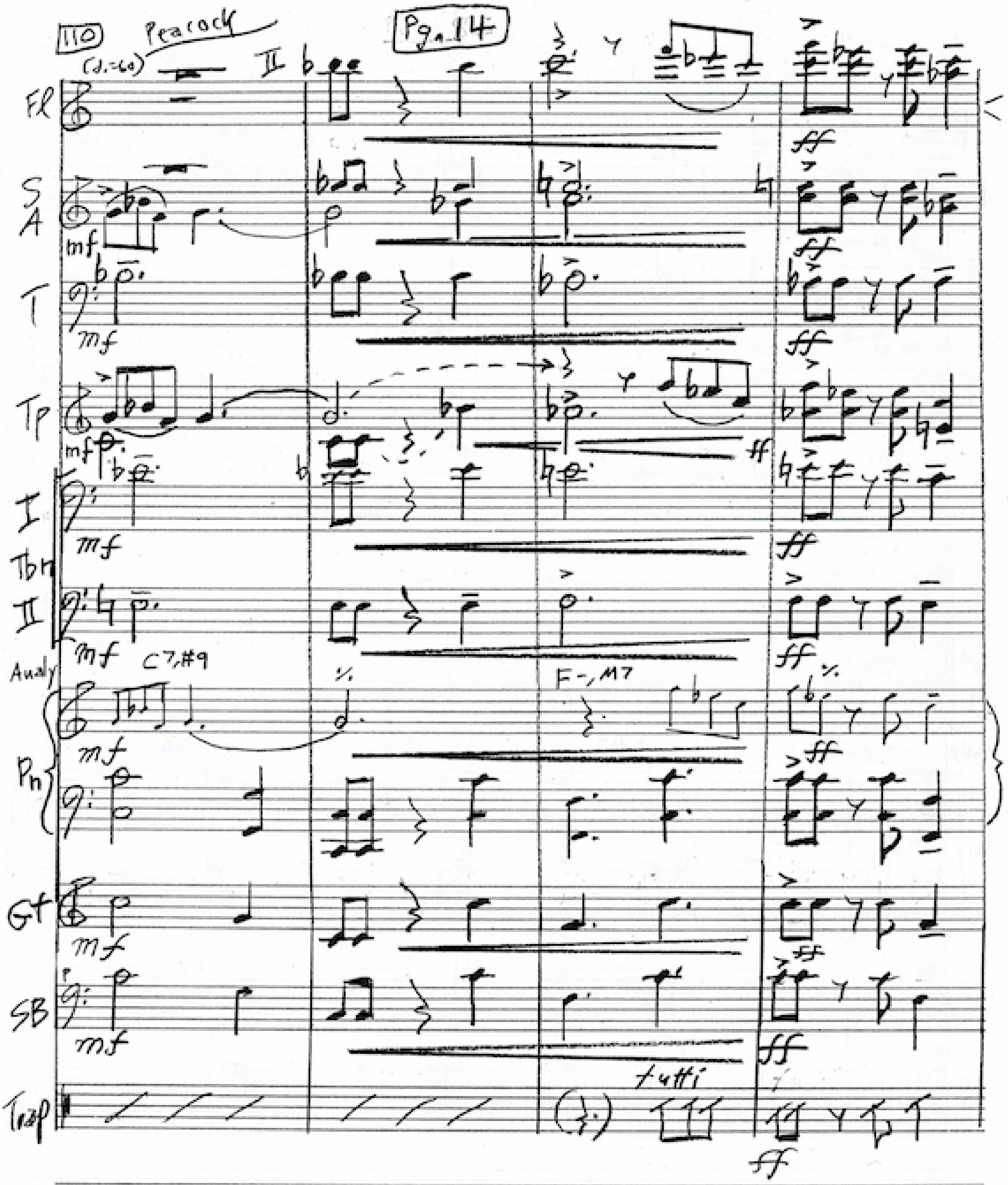

(♩.=60)
a2
S A
T
93
TpI
Tbn
cue Tp
Pn
---time---
G4,7
Play
mp
Gt
S.B.
98
Tp
II
I
Analy
mf
Ab6
G6
F#6
G6 F#6 ♮F6
F#6 F6 E7
opt: pn plays 𝄞 + Lower 𝄢 only



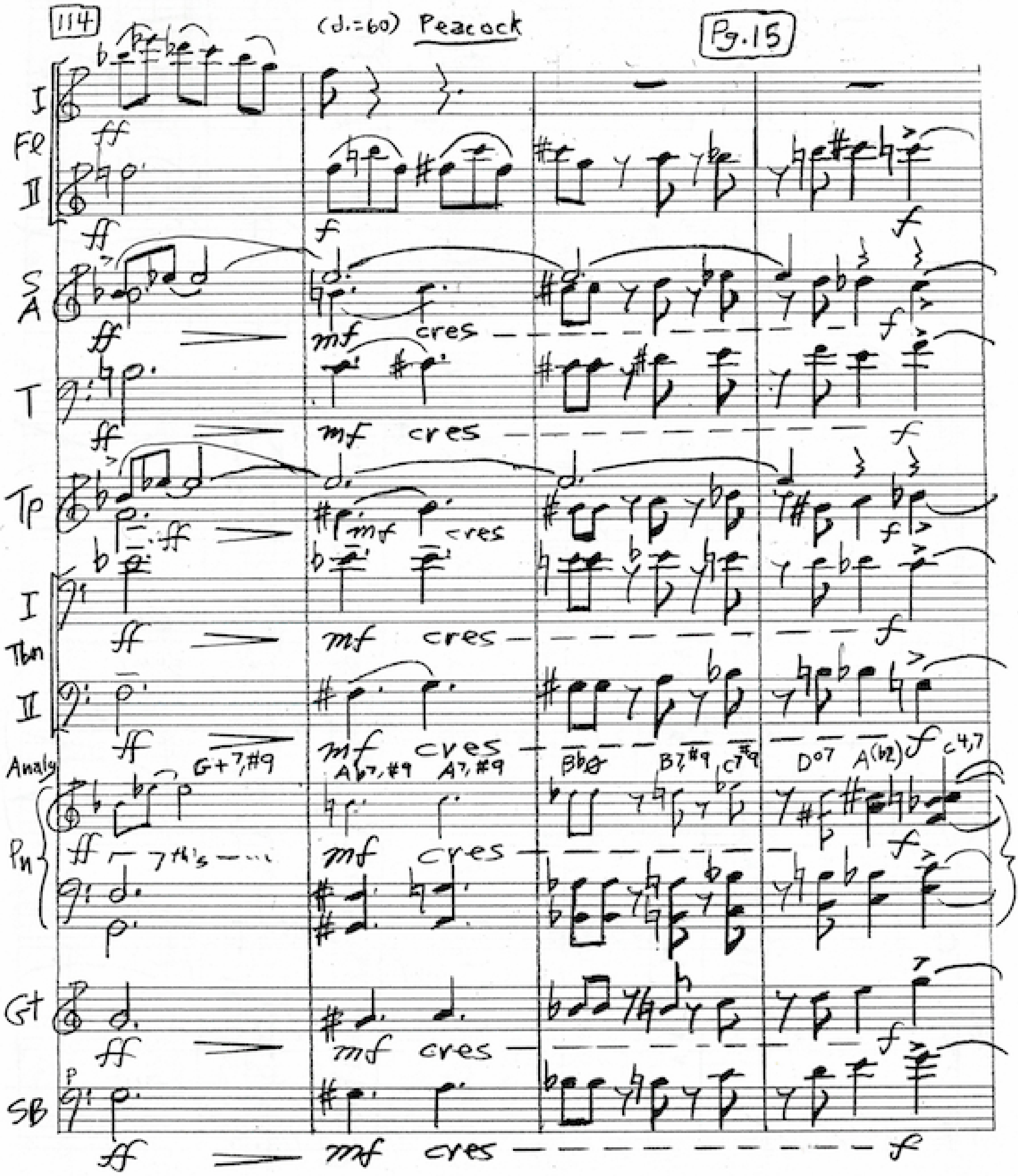
102
(♩.=60)
Peacock
Pg. 12
Fl
S A
T
Tp
Tbn I II
Anal
Eb4,7
D4,7 ♮E4,7
F4,7
Eb4,7
Pn
Gt
SB
mf

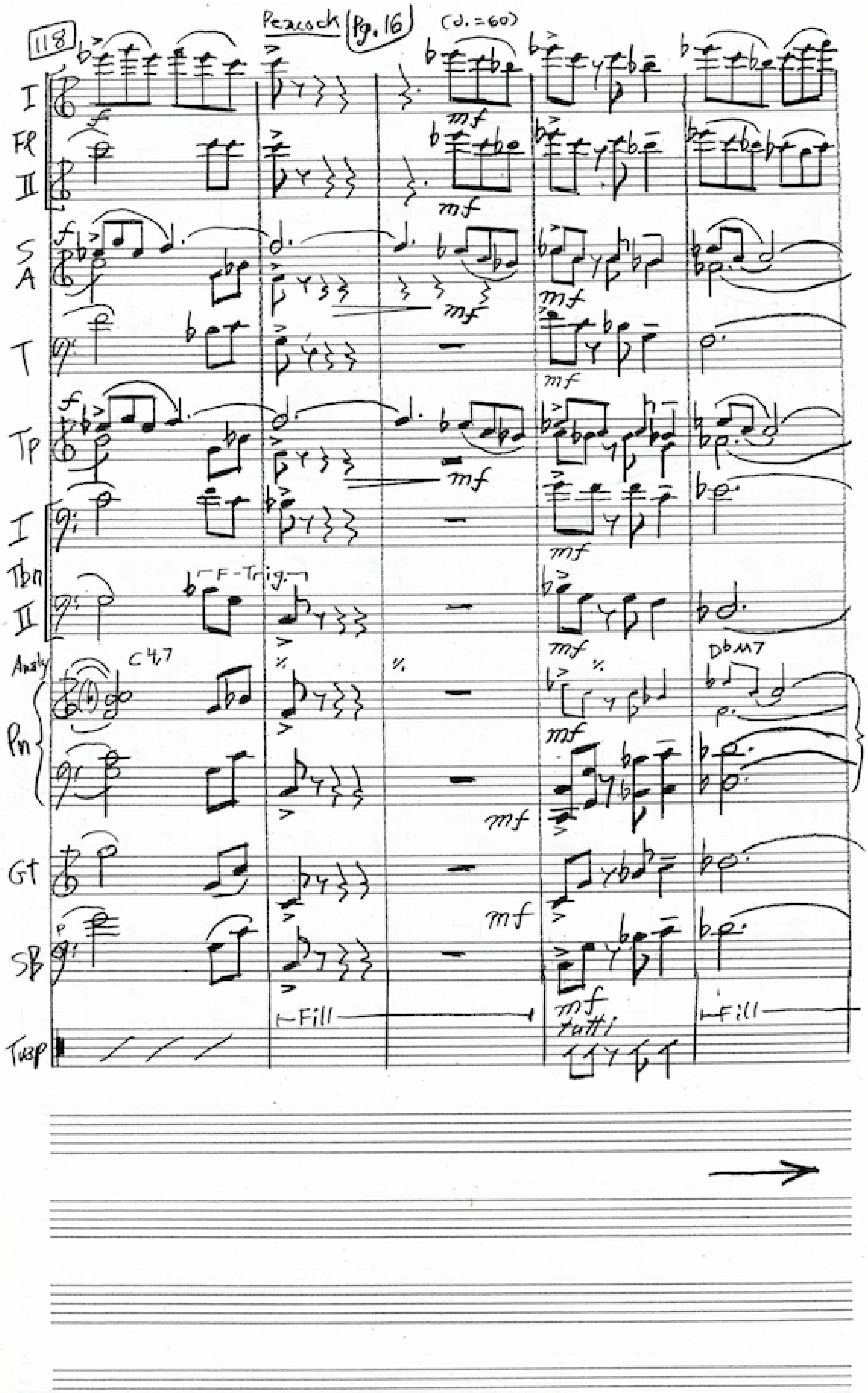


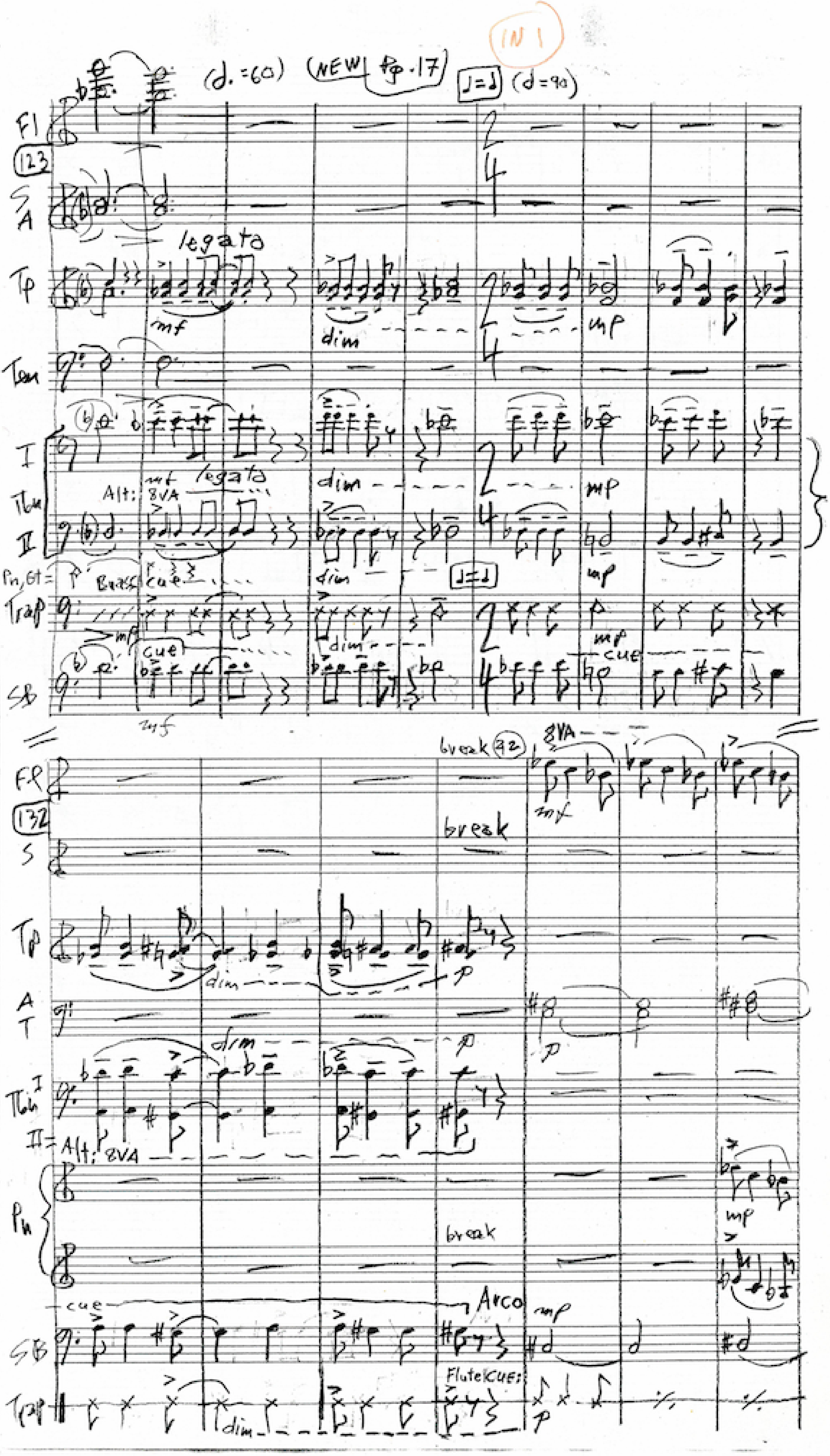
106
(♩.=60)
Peacock
Pg.13
Fl
S
A
T
Tp
I
Tbn
II
Analg
Pn
Gt
SB
mp cres
f
A=(?)
C-2
C-3M7
C-7,2
C-2,6

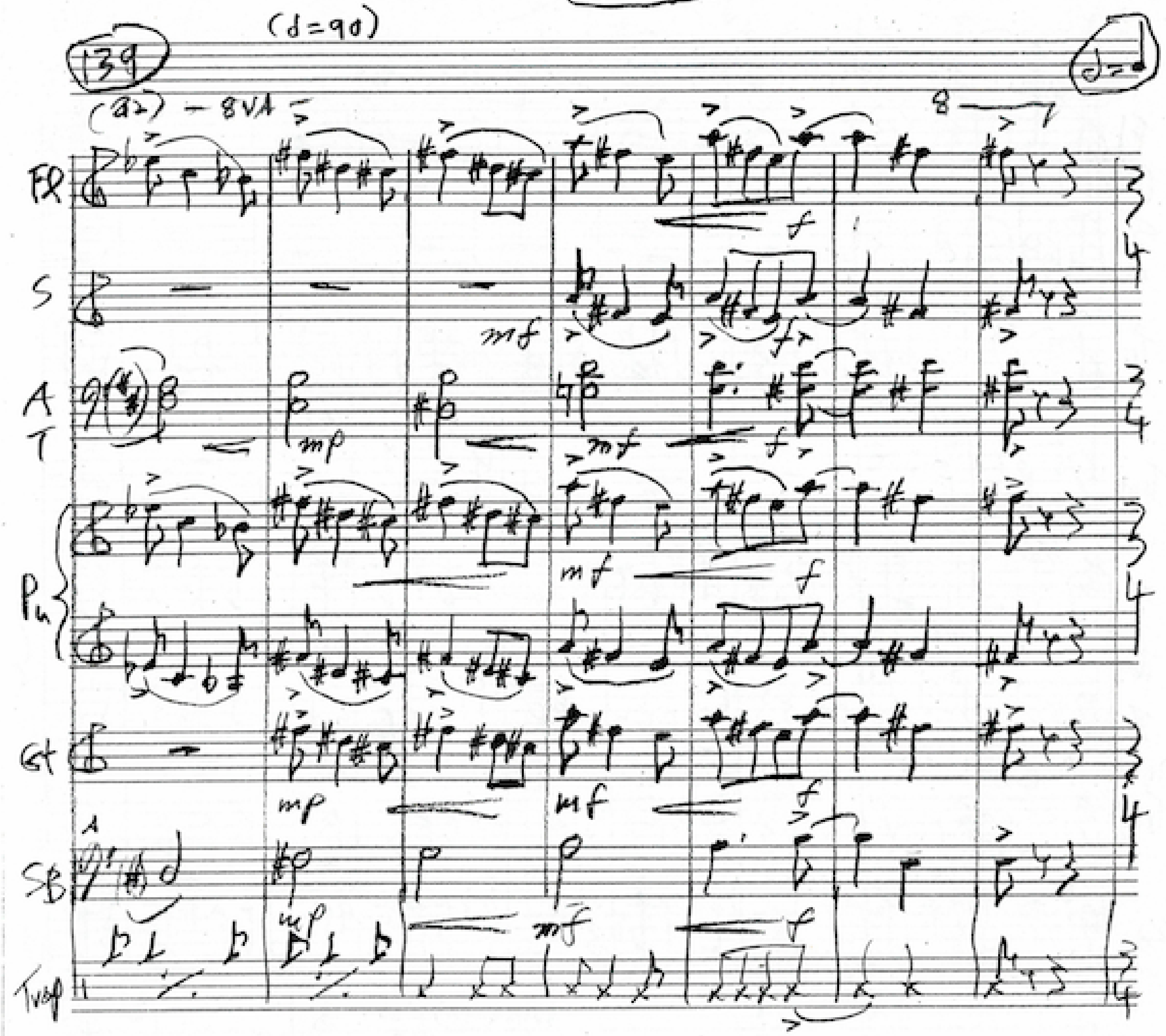

110
Peacock
Pg. 14
Fl
S
A
T
Tp
I
Tbn
II
Pn
Gt
SB
Trap
C7,#9
F-,M7
tutti
mf
ff

(♩.=60) Peacock

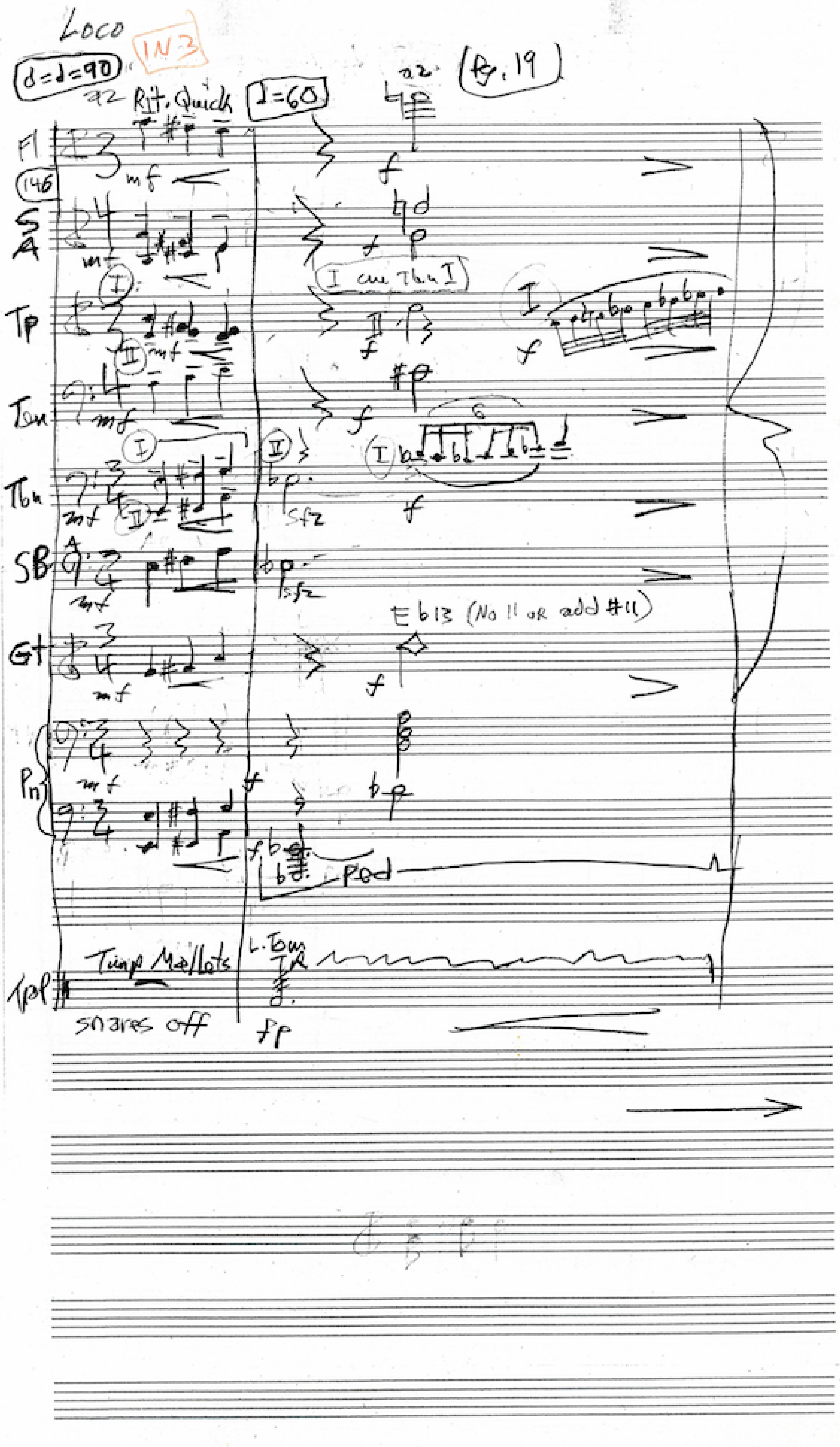

114
I Fl II
S A
T
Tp
I Tbn II
Analy
G+7,#9
Ab7,#9 A7,#9
Bbø B7,#9 C7#9
D07 A(b2) C4,7
Pn
7th's
Gt
SB
ff
mf cres
f

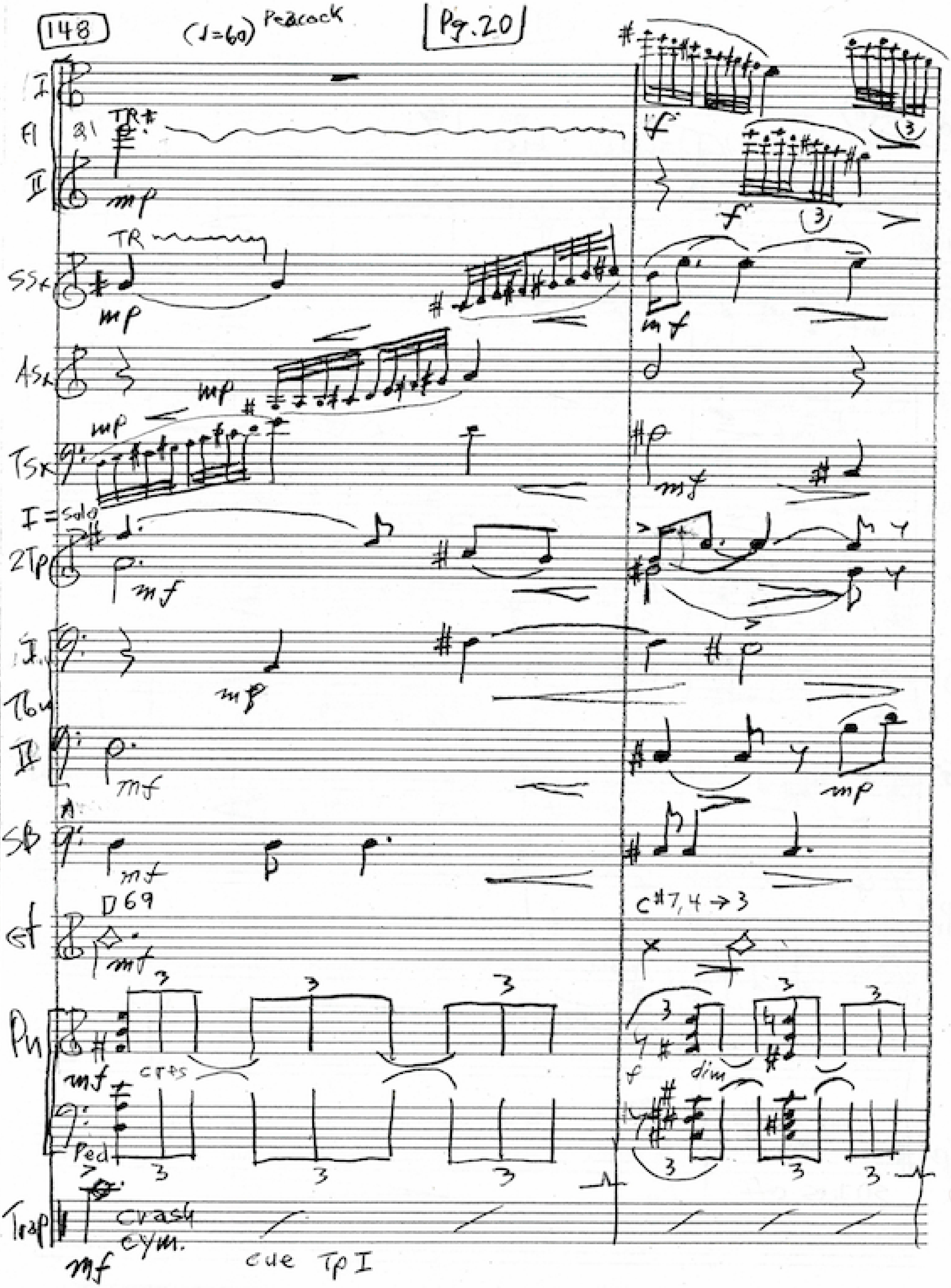

118
Peacock
Pg. 16
(♩. = 60)
I
FR
II
S
A
T
Tp
I
Tbn
II
Analy
C 4,7
F-Trig.
DbM7
Pn
Gt
SB
Fill
tutti
Fill
Trap
f
mf
p


(♩. =60) (NEW pg. 17)
IN 1
♩=♩ (♩=90)
Fl
123
S
A
legato
Tp
mf
dim
mp
Ten
I
Tbn
II
Alt: 8VA
Pn, Gt = Bass cue
Trap
cue
SB
break (92)
8VA
132
break
A
T
p
Pn
Arco
Flute cue:



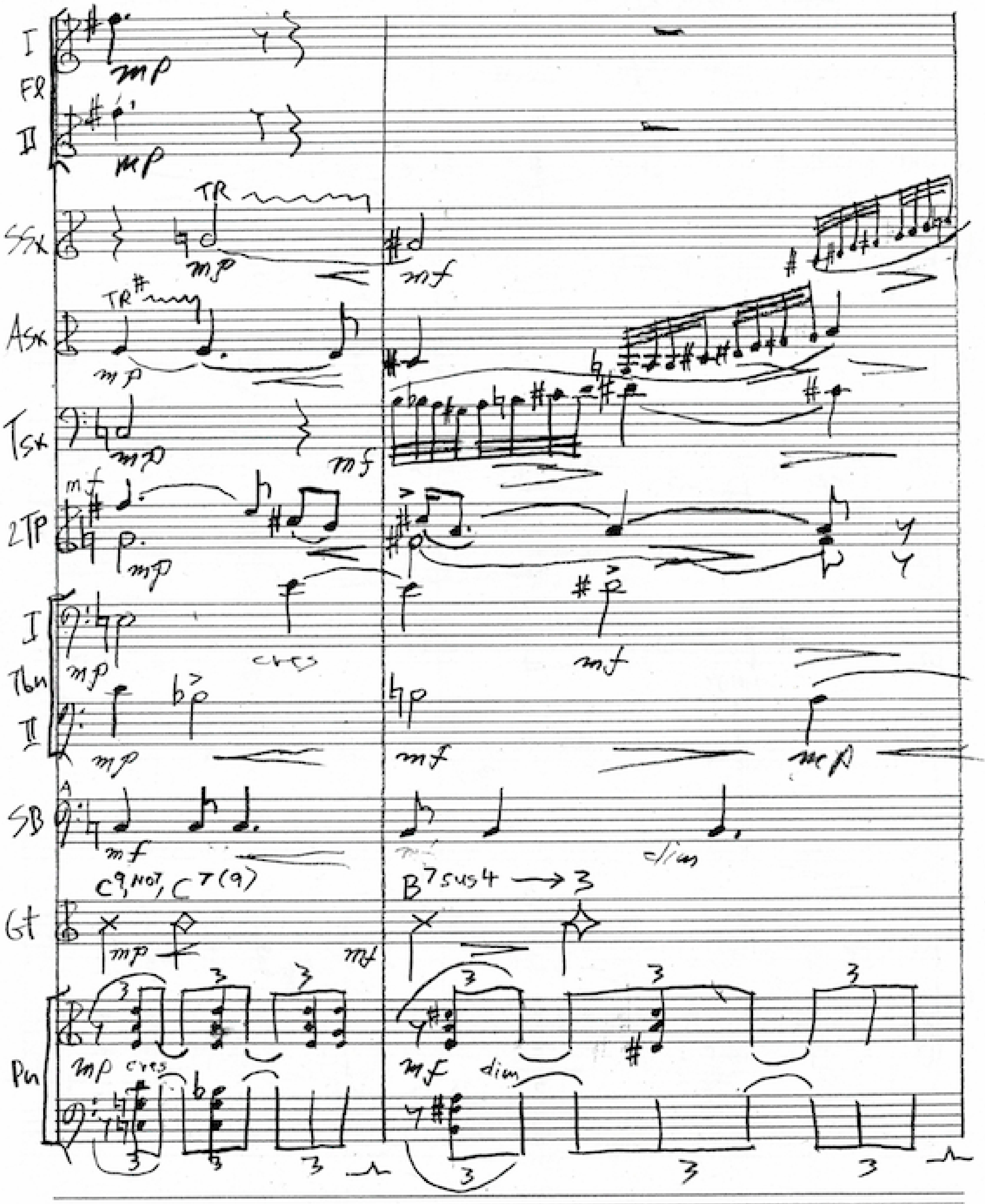
To page 19 →

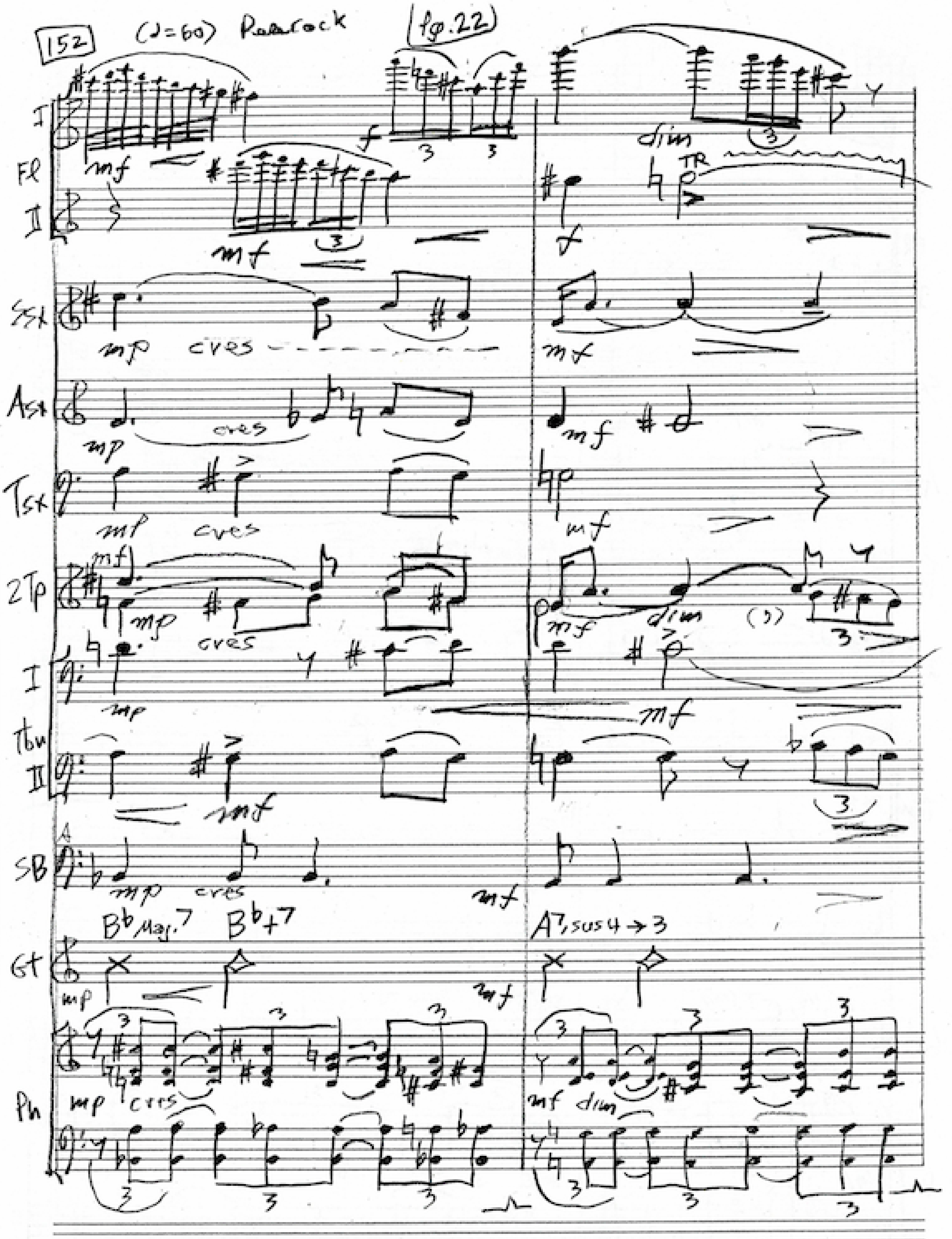

Loco
IN 3
Rit. Quick
Pg. 19
Fl
146
Tp
Tbn
SB
Gt
Pn
Eb13 (No 11 or add #11)
Ped
Timp Mallets
L. Tom
snares off

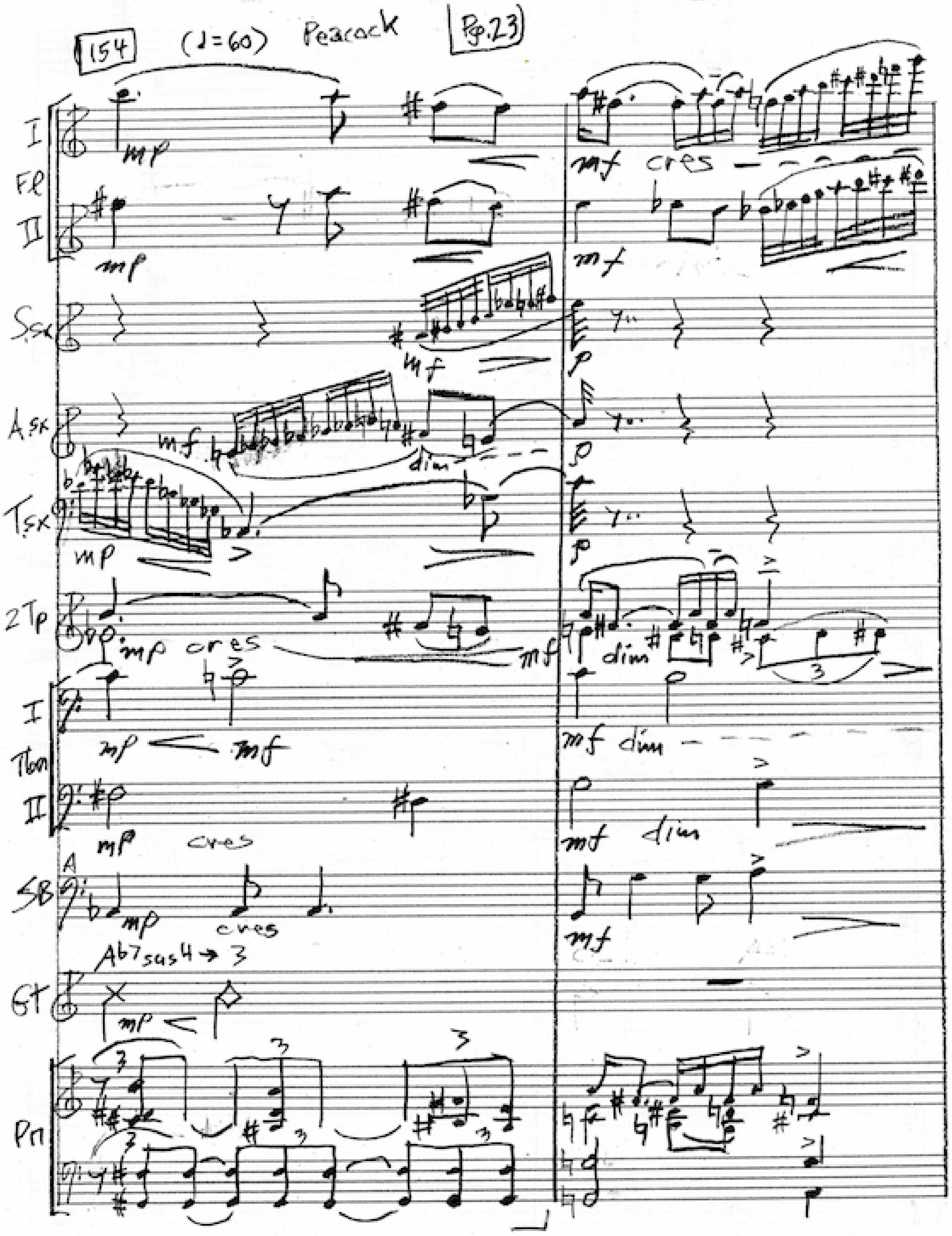


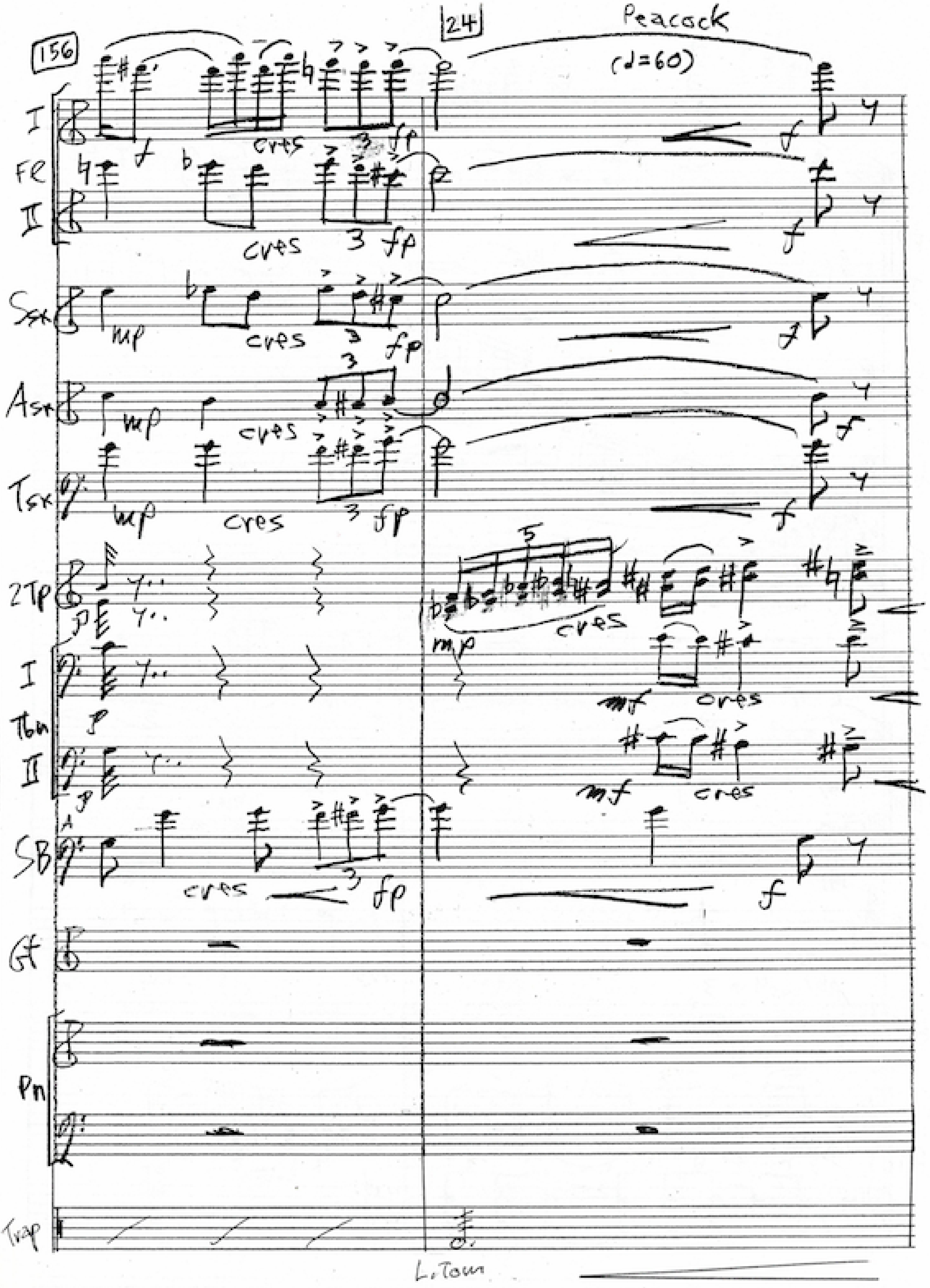
Note: Guitar strums full chord on both 1st & 2nd beats for all 4→3 resolutions. bars 149-160

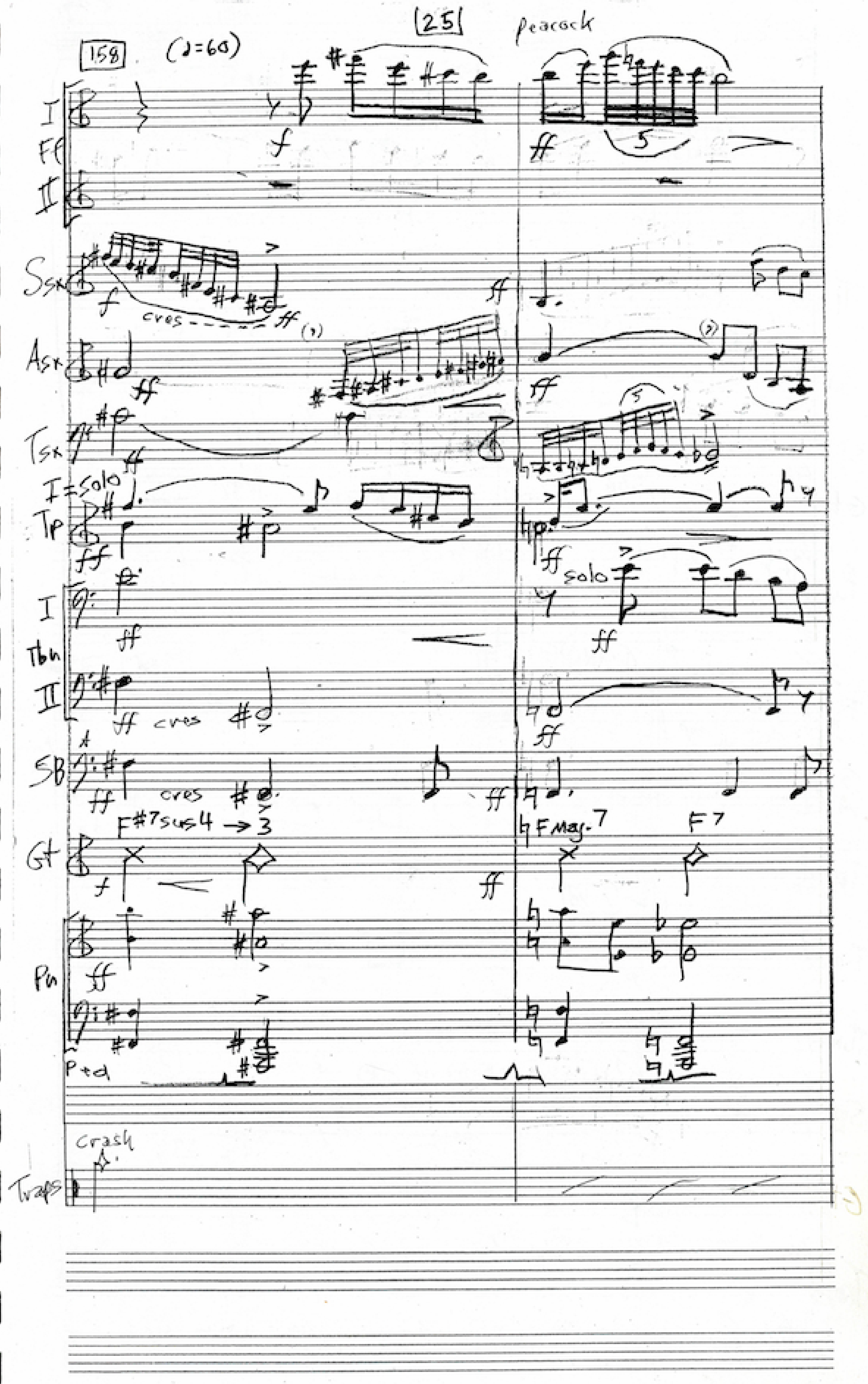
150 (♩=60) Peacock Pg.21



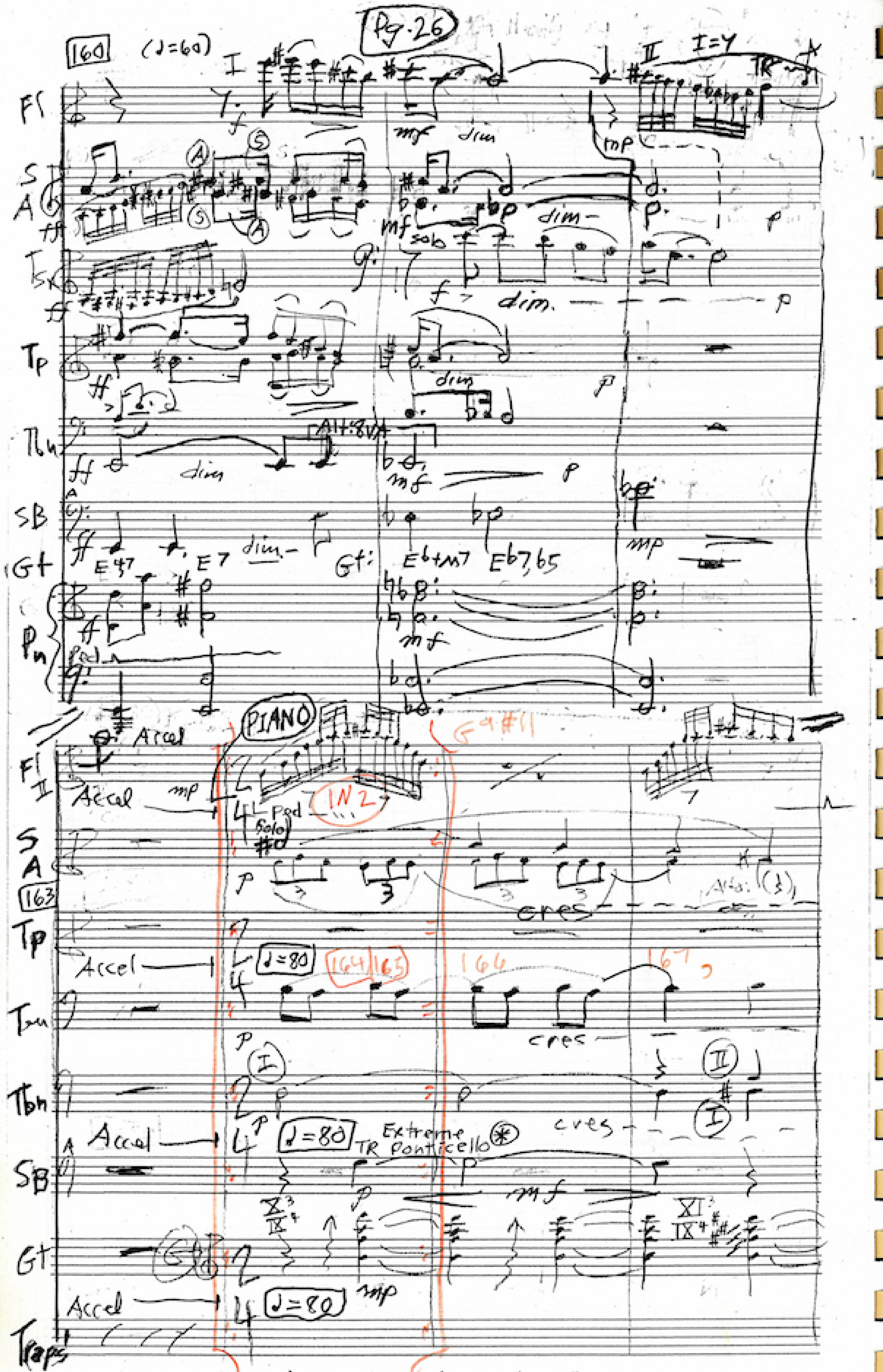

152
(♩=60) Pop rock
Fl
SSx
Asx
Tsx
2Tp
Tbn
SB
Gt
Pn
B♭Maj.7 B♭+7
A7,sus4→3
mf
mp
cres
dim
TR


154
(♩=60) Peacock
P.23
I
Fl
II
S.sx
A.sx
T.sx
2Tp
I
Tbn
II
SB
Ab7sus4 → 3
GT
Pn
mp
mf
cres
dim


156
24
Peacock
(♩=60)
I
Fl
II
Ssx
Asx
Tsx
2Tp
I
Tbn
II
SB
Gt
Pn
Trap
cres
fp
mp
mf
f
L. Tom

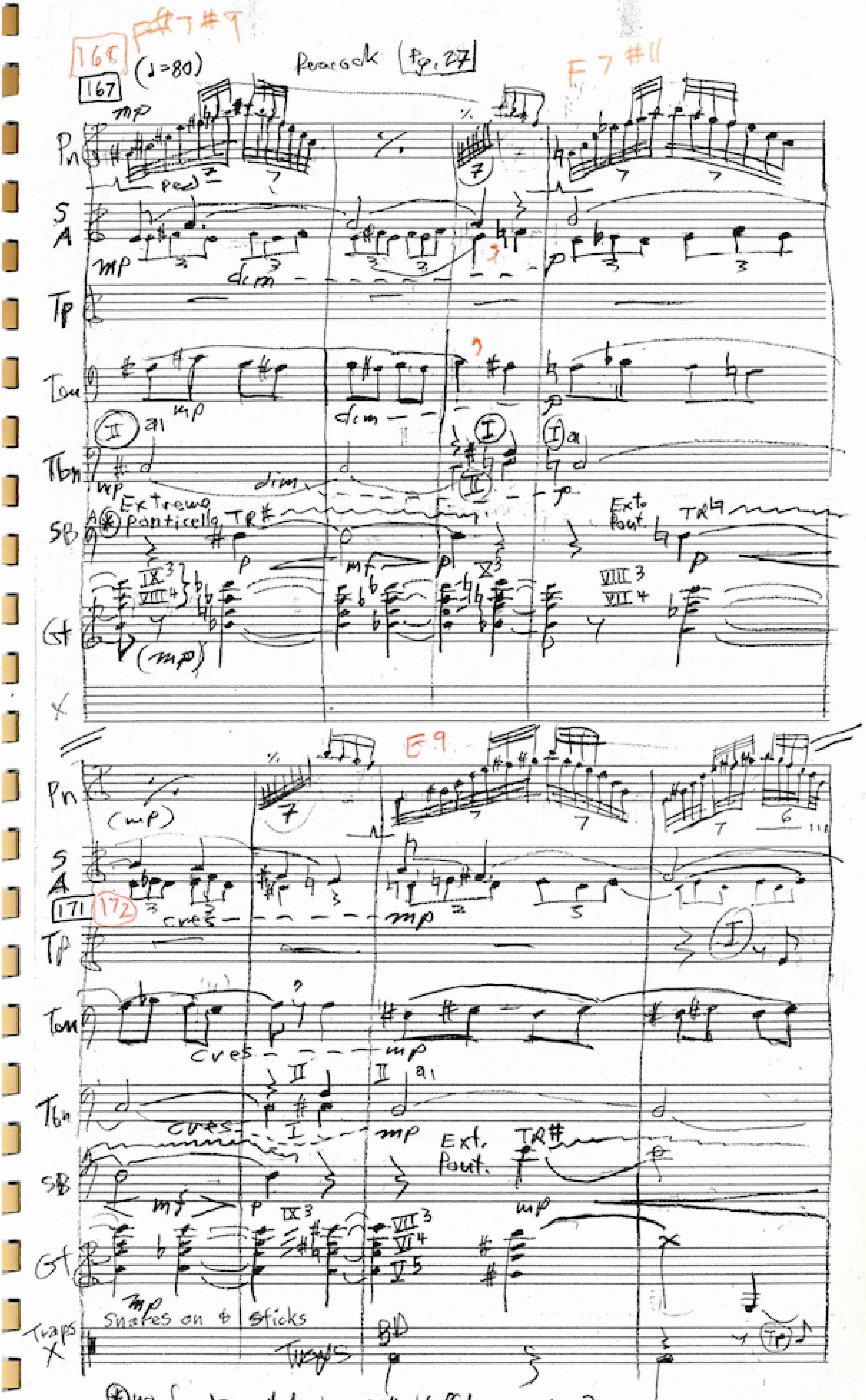


158
(♩=60)
25
Peacock
I
Fl
II
Ssx
cres
Asx
Tsx
I=solo
Tp
solo
I
Tbn
II
cres
SB
cres
F#7sus4 → 3
FMaj.7
F7
Gt
Pn
Ped
crash
Traps

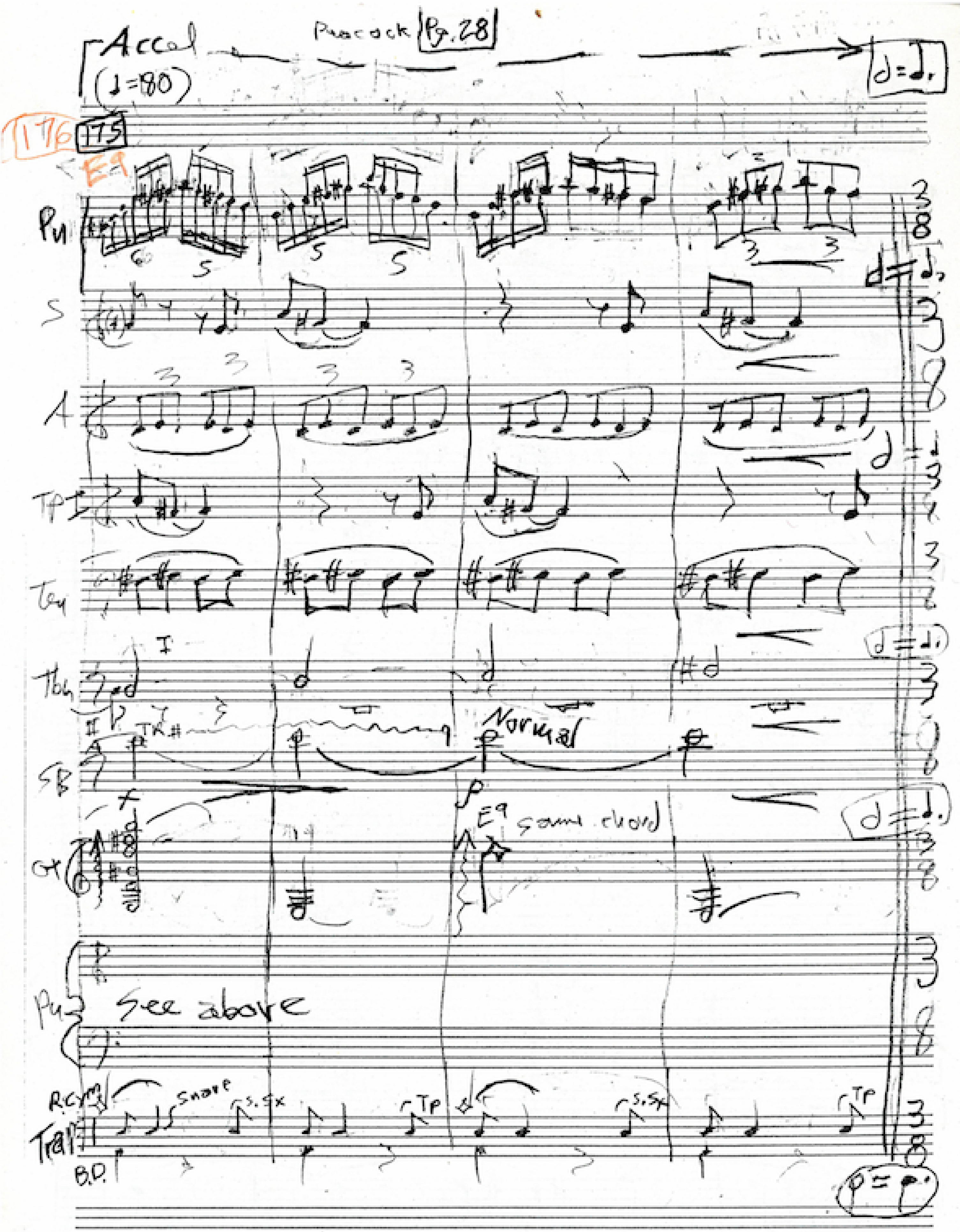


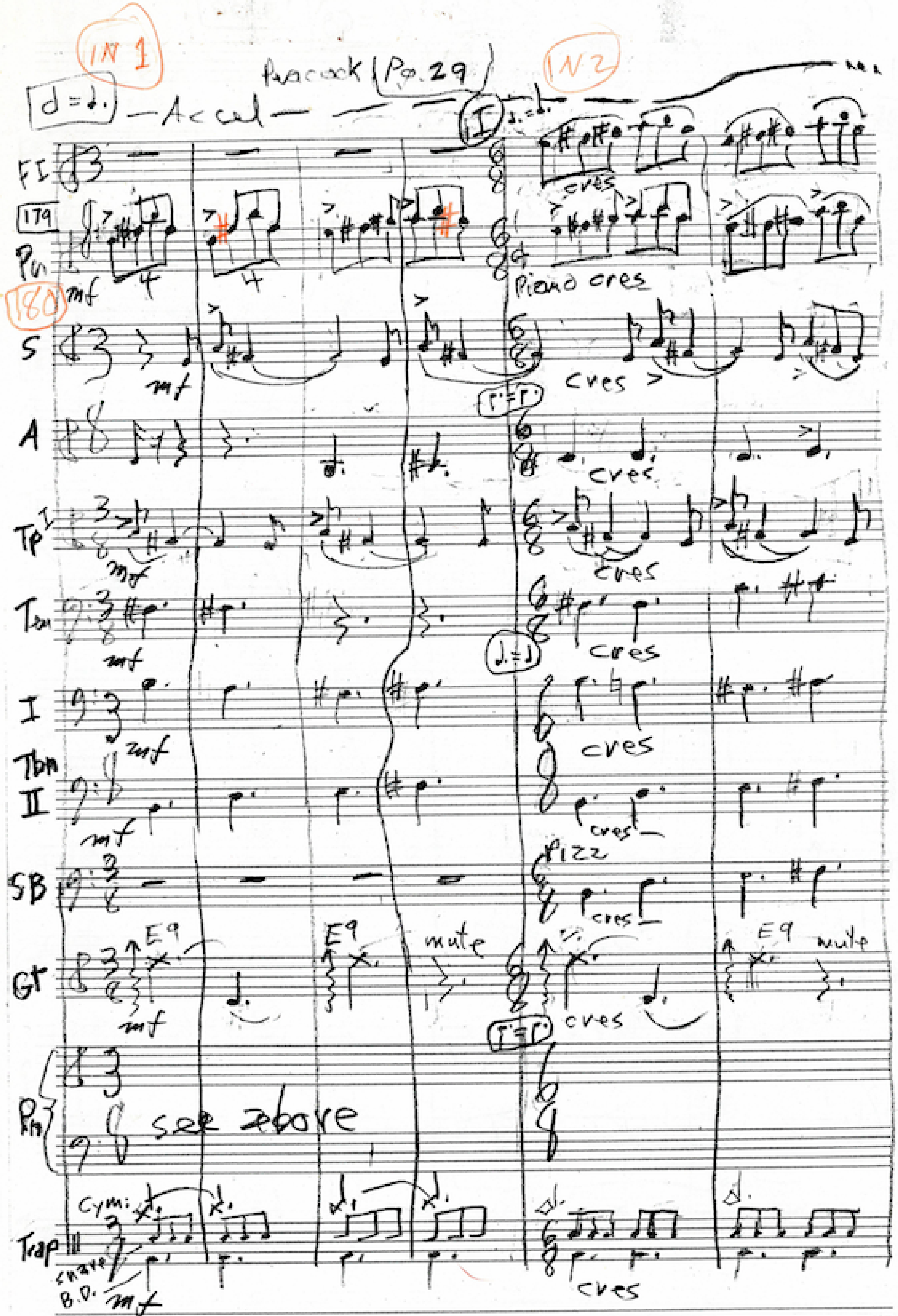
(*) No fundamental sounding; play with various harmonics.

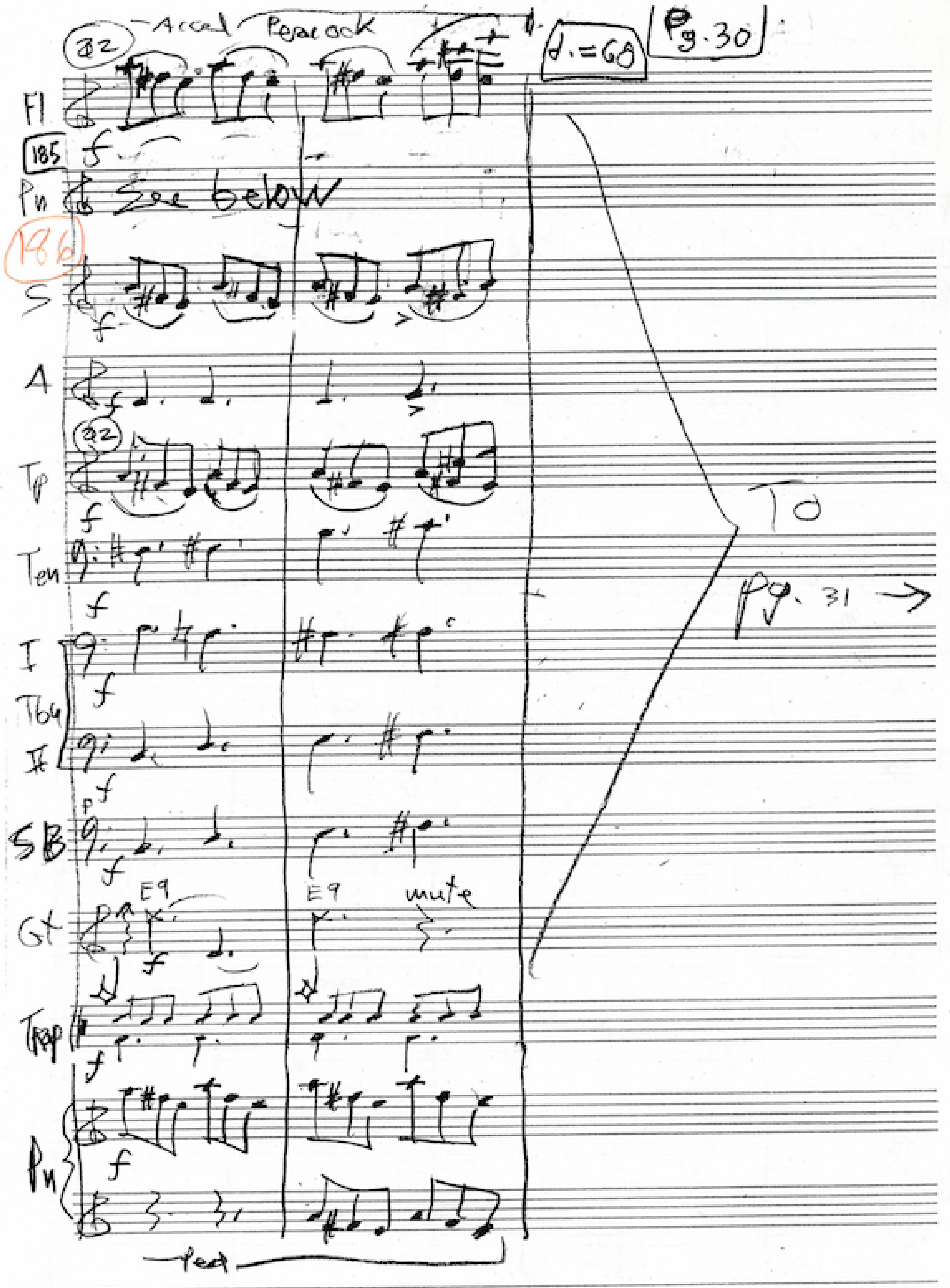
S.Sax 2X only

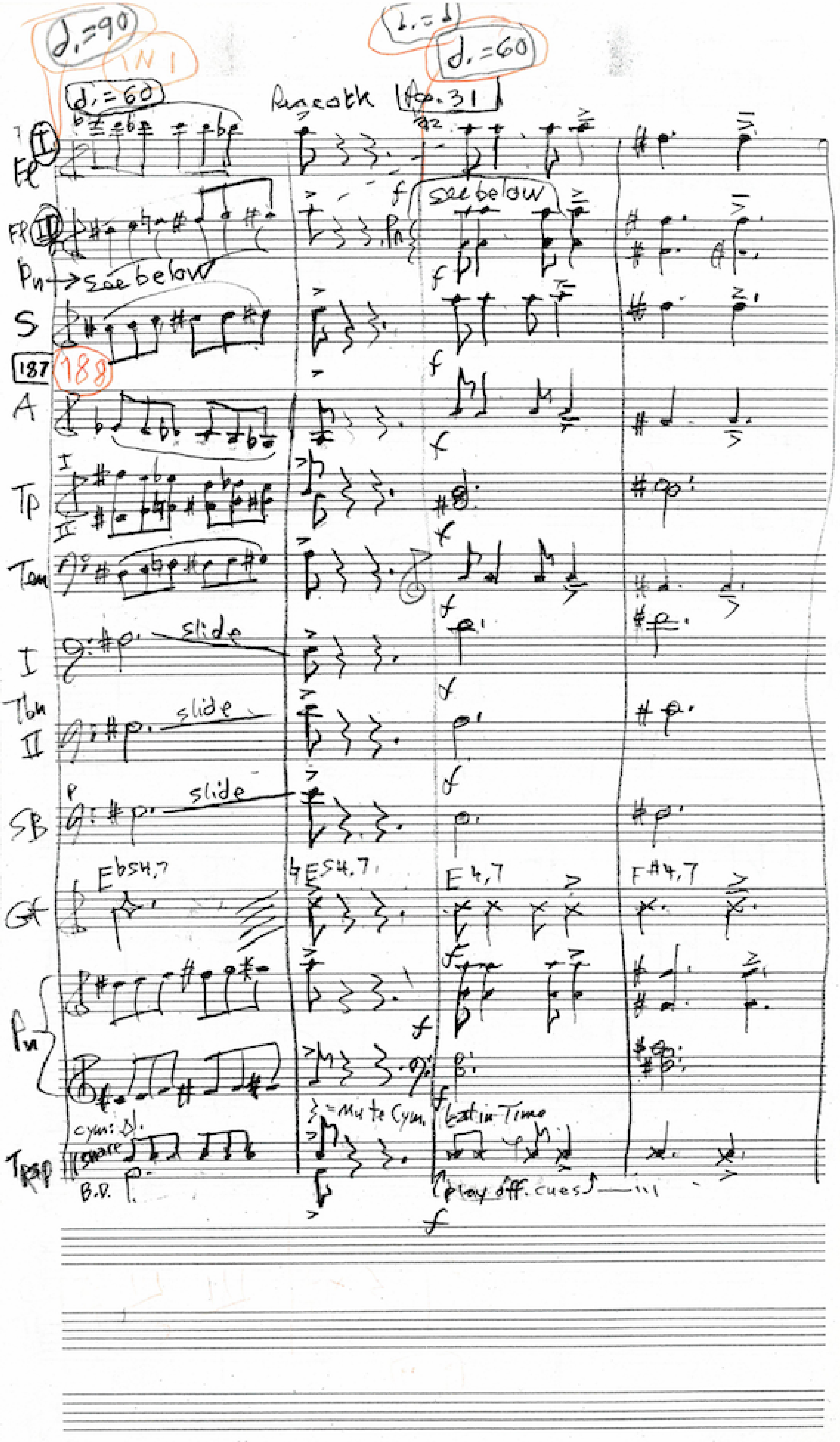


*no fundamentals play with 'diff. harmonics?

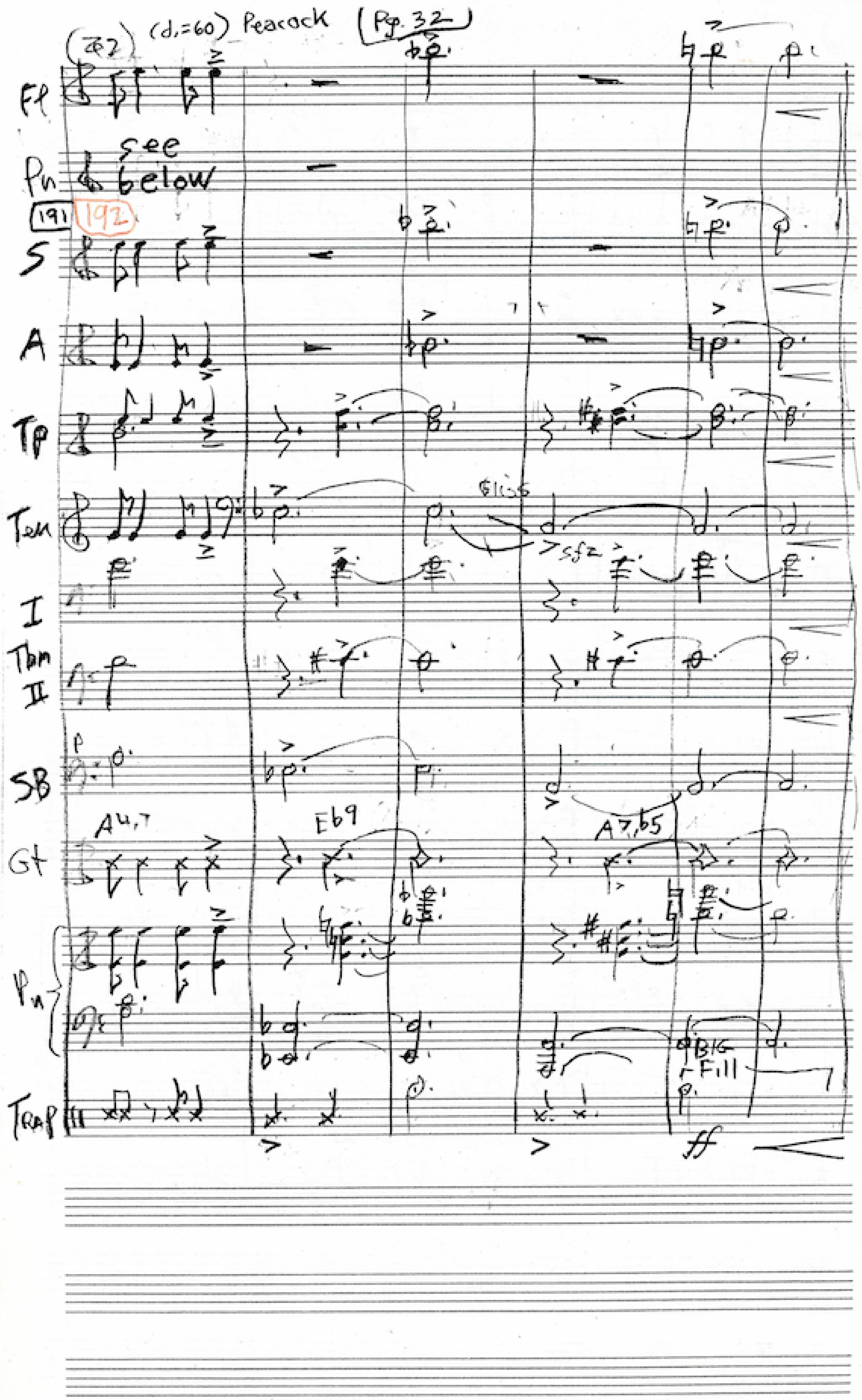

Accel
(♩=80)
Peacock
Pg. 28
176
175
E9
Pn
S
A
Tp I
Ten
Tbn
SB
TR
Normal
Gt
E9 same chord
See above
R.Cym
Snare
S.Sx
Tp
Trap
B.D.


IN 1
Peacock (Pg. 29
IN 2
Accel
Fl
179
Pn
180
mf
S
A
Tp I
I
Tbn
II
SB
Gt
E9
mute
Piano cres
cres
pizz
Pn
see above
Trap
Cym
snare
B.D.


Accel
Peacock
♩.=68
Pg. 30
Fl
185
Pn
See below
186
S
A
Tp
Ten
I
Tbn
II
SB
Gt
E9
E9
mute
Trap
Pn
Ped
To
Pg. 31 →

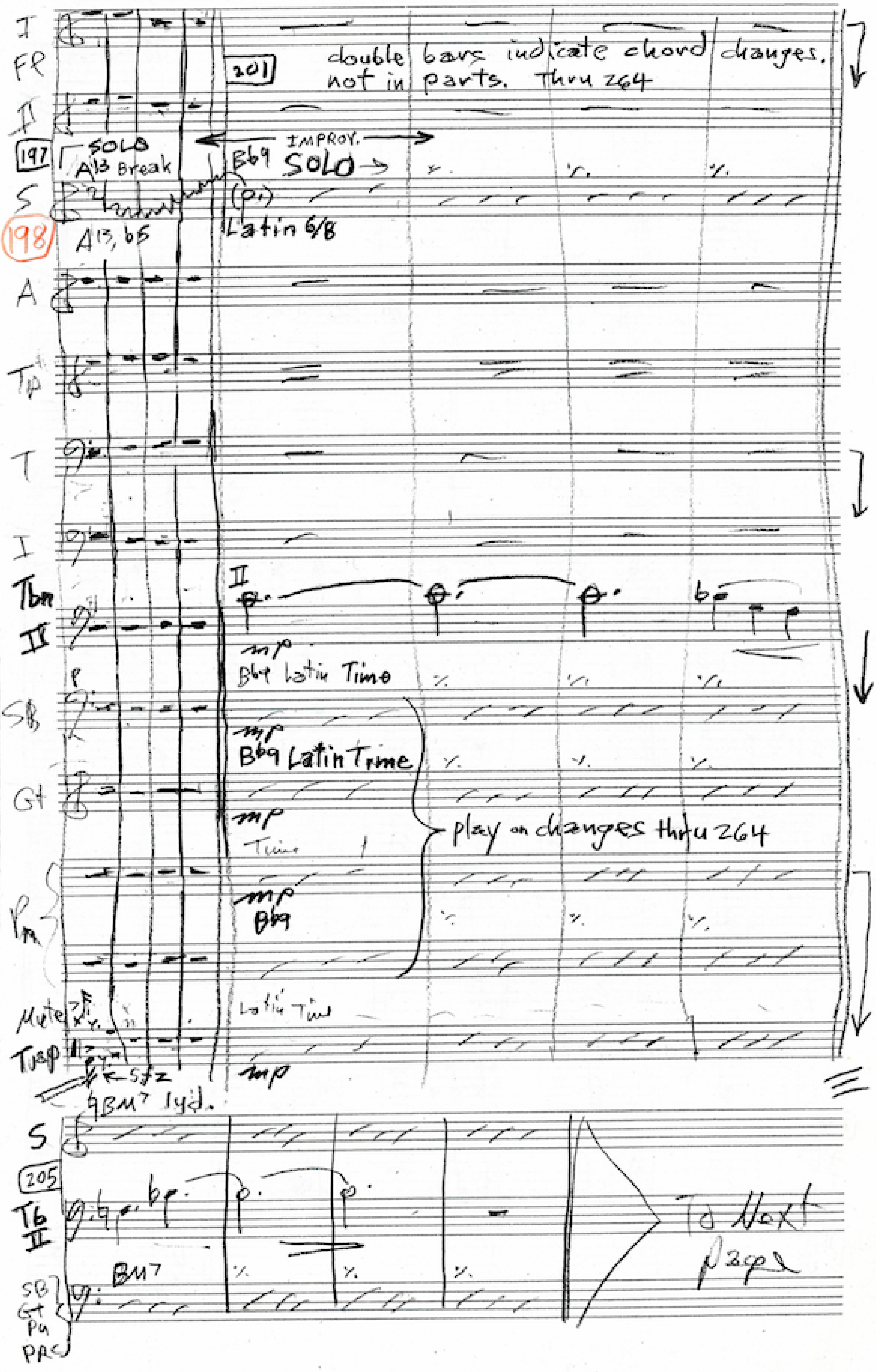


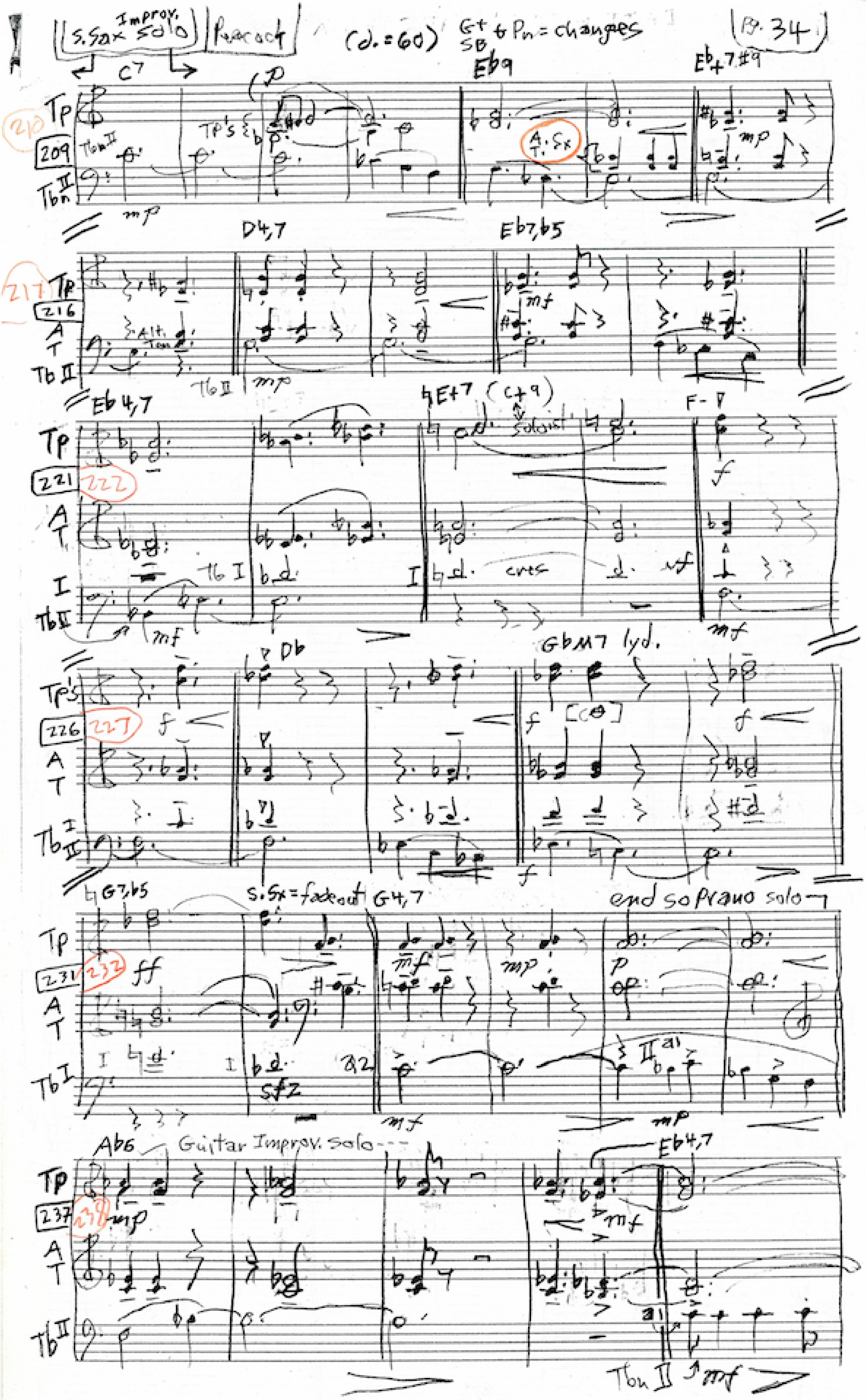
♩.=90
IN 1
♩.=60
♩.=60
see below
Pn → see below
187
188
slide
slide
slide
E4,7
F#4,7
cym: sl.
snare
B.D.
= Mute Cym.
Latin Time
play off. cues

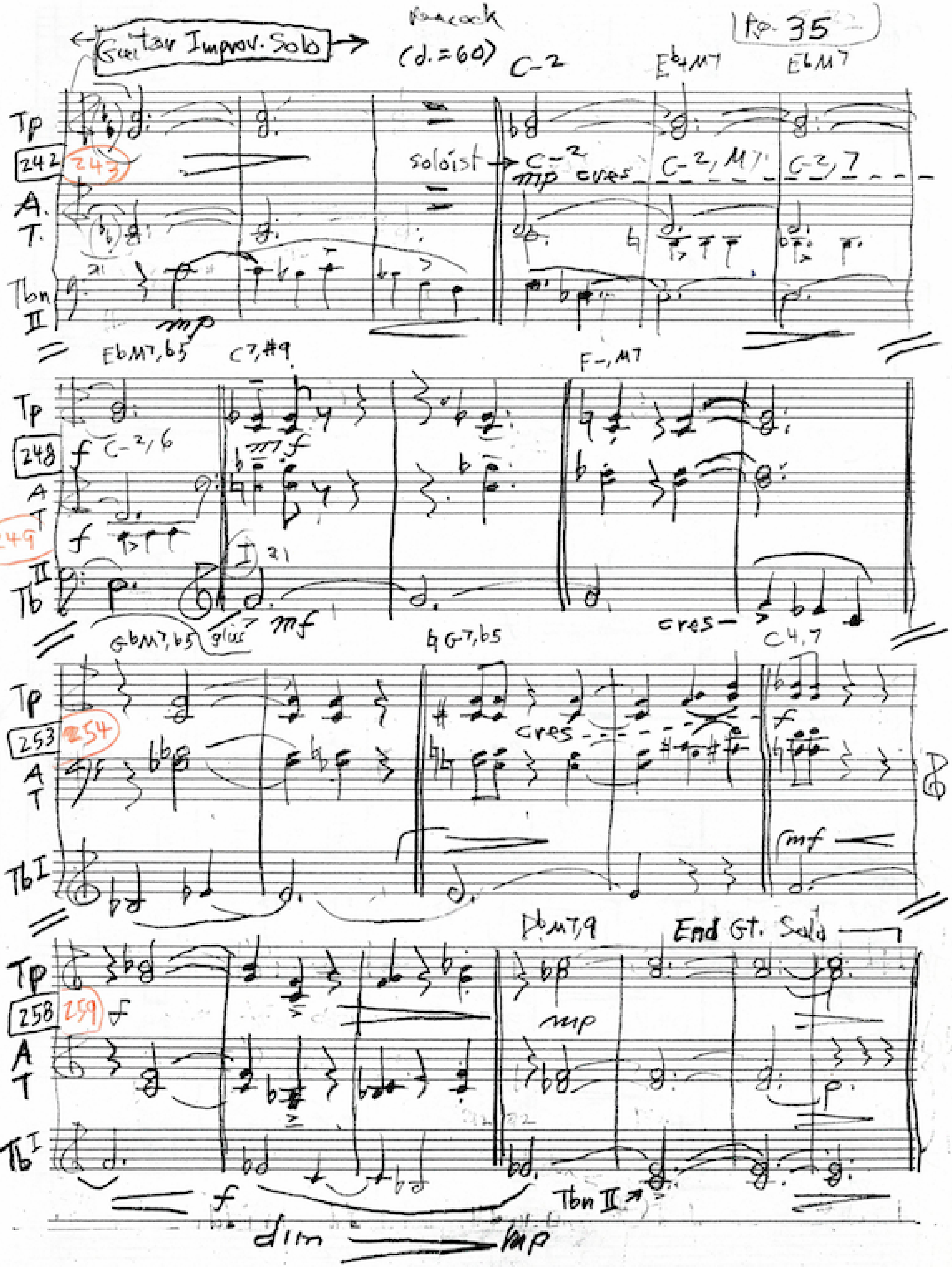

(#2) (d.=60) Peacock (Pg. 32)
Fl
Pn
see below
191
192
S
A
Tp
Ten
gliss
sfz
I
Tbn
II
SB
p
Gt
Eb9
A7,b5
Pn
Trap
BIG Fill
ff

→ OR: G# min. Blue

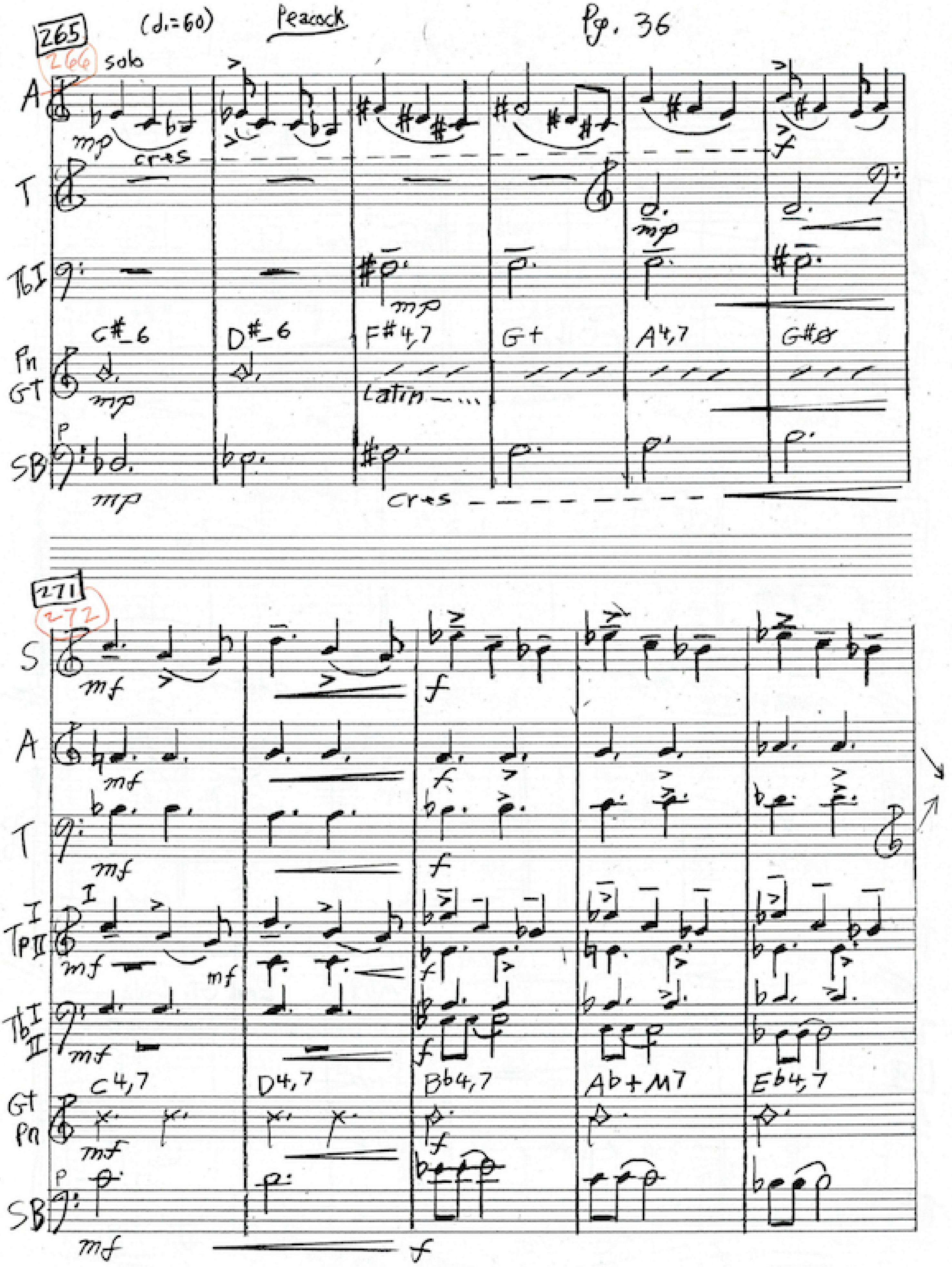
S.SX = whole tone? peacock pg. 33 (d. = 60)

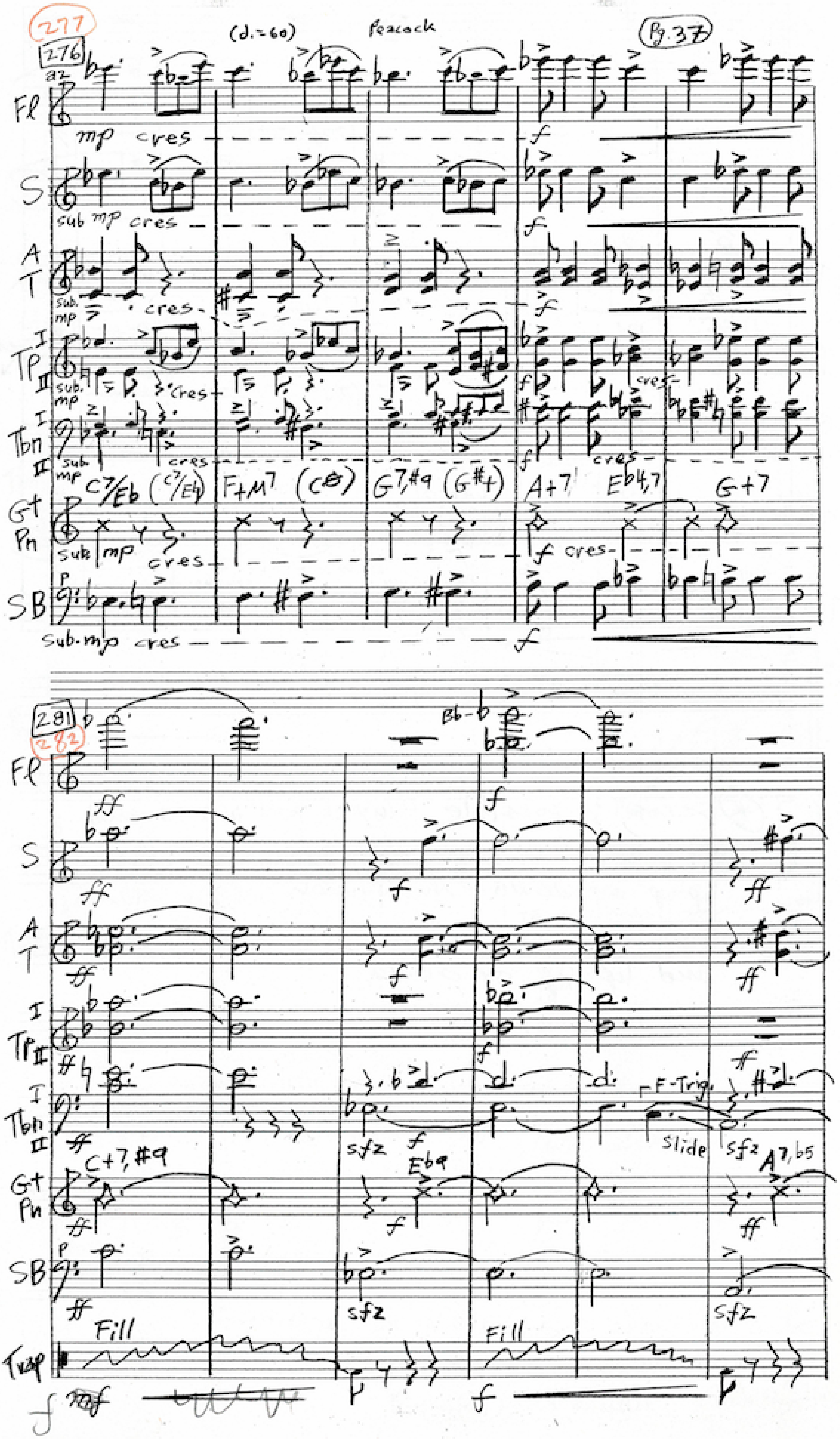


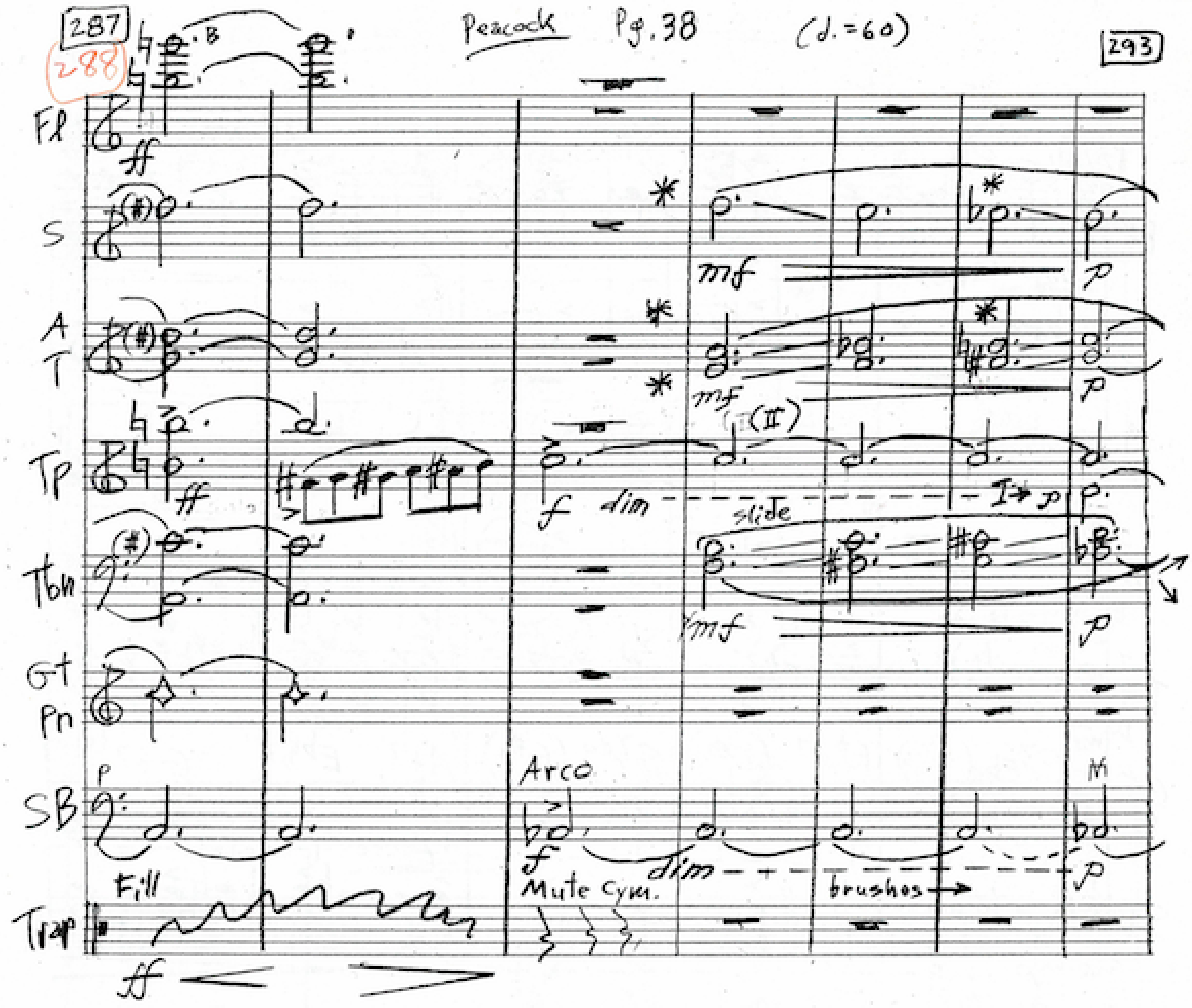

S.Sax Improv. solo
Peacock
(♩. = 60)
Gt SB + Pn = changes
C7
Eb9
Eb+7#9
Tp
Tbn II
Tp's
A. Sx T. Sx
mp
D4,7
Eb7,b5
Alt. Ten
A
T
Tb II
mf
Eb 4,7
♮E+7 (C+9)
soloist
F-7
cres
f
Tb I
Db
GbM7 lyd.
Tp's
A
T
Tb I
Tb II
♮G7,b5
S.Sx = fade out
G4,7
end soprano solo
ff
sfz
a2
II a1
mp
p
Ab6
Guitar Improv. solo
Eb4,7
mf
Tbn II



Pn
S.B. } play changes on this page

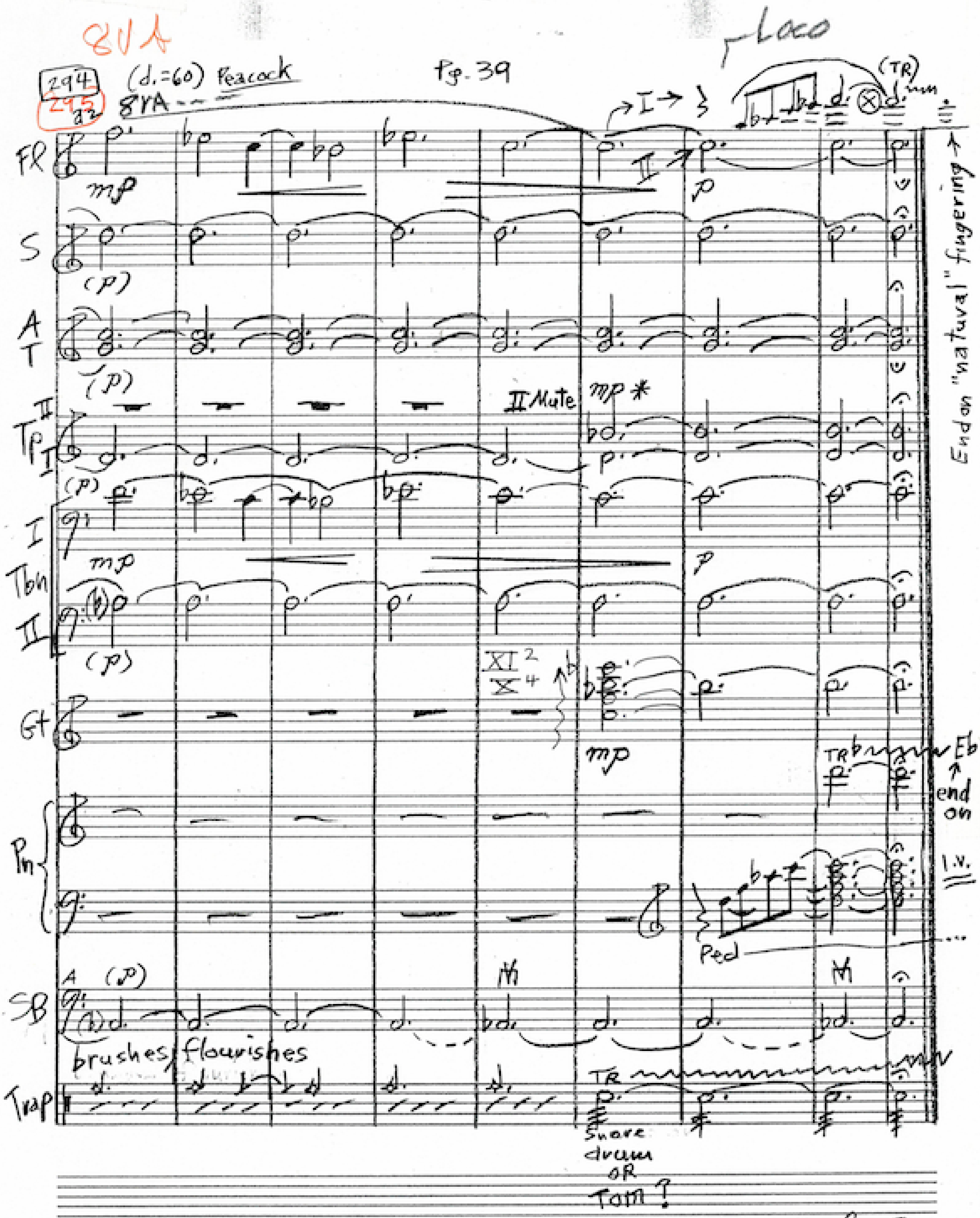

265
266
(d.=60)
Peacock
solo
A
T
TbI
Pn
GT
SB
mp
cres
f
C#_6
D#_6
F#4,7
G+
A4,7
G#ø
Latin
271
272
S
A
T
I
TpII
TbI
II
Gt
Pn
SB
mf
f
C4,7
D4,7
Bb4,7
Ab+M7
Eb4,7


277
276
(♩.=60)
Peacock
Pg. 37
a2
Fl
mp cres
S
sub mp cres
A
T
sub. mp cres.
I
Tp
II
sub. mp cres
I
Tbn
II
sub mp cres
C7/Eb (C7/Eb)
F+M7 (C⊖)
G7,#9 (G#+)
A+7
Eb4,7
G+7
Gt
Pn
sub mp cres
f cres
SB
sub. mp cres
f
281
282
Bb-b
ff
sfz
F-Trig.
Slide
C+7,#9
Eb9
A7,b5
Fill
Trap



(*) saxes, if possible, finger 291 in 290 and lip up or down. And finger 293 in 292 and lip up or down.

81A

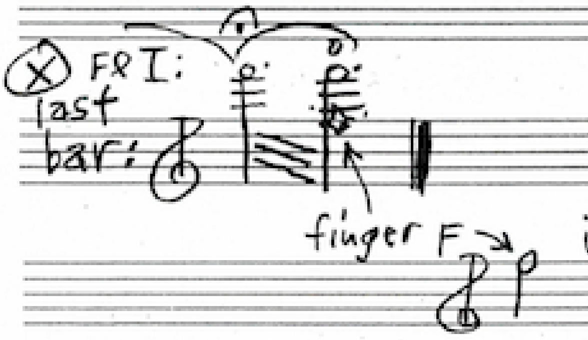


* Tp II: just loud enough too balance with others.

fine

Fl I + Pn hit last note on cut off. July 2000

[signature]



i.e. Trill Left 2; if open-hole flute pull Right 1 one quarter off key to raise pitch a little [for both fingerings]

Changes in Score + Parts in computer Score

Pg. 1

C-A

PEACOCK

1-7 B-Tbn 8VA

1-7 add DB arco = written B Tbn; sound 8VB

Bar 36 Repeat written out = extra bar

Fl I after Picc solo starts in Meas 45
diff. notes

40-47 New Traps

delete break bar: 57

bar 111, 112, 113 S.Sax change
w/ Tp I

124 - 135: Tbn II 8VA
Add DB

113 S.Sx F E♭

114 B.Tbn: G

159 Fl I: B E
T.Sx = 32's

Pg. 2
C-A

Peacock Parts Corrections

Fl 146: d=d=90
3
4

Everybody + score

187: d.=90

184: (d.=d) d.=60

Tp I: 146: (d=90) Rit. ——

Tp I 147: (d=60)

Tp I 175-183 Accel
187: d.=90

(Tp I) & (Tp II): 40-43:
(Pn) break in two: | 2 | 2 |

Fl 276 "play"

Traps tacit 36-39 } inclusive
164-172 }

Fl II 273-275 Third beat = Bb not A

Peacock Corrections

8-18 Fl 8VA bars 8-18

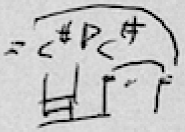
20-26 Tp's mute

36, ~~2nd~~, 3rd beat: Picc run up to
Repeat of 36

36: d=60

Fl 8VA 136-146

164 S.5x, 2nd x: ~ = C# D C#



294 Fl 8VA

Peacock Rising Corrections List

Pg. 1

C-B

Pg. 15 bar 114 S.Sx + Tp I: in Score

Pg. 35 note bottom of Score
cross out Gt [not playing changes]

score & part

S.B. 293, 298, 301: M

SCORE
Pn + Gt. 123 124

score 94 Tbn I ; S+A: >

score 98 Tbn I

pg. ii Notes on the Score
cross out "only" and
insert: "and in the part"

score pg. 35 bar 254
A T

Score pg. 37, bar 278:
A T

paste in new Page 39 [Fl I, & Pn]

Pg. 1 bar 6; Gt;
cross out: G#+7

Pg. 39 bar 294
Fl I+II: mp

Pg 24 add traps
156 L. Tom

Pg. 25 add Traps
158 crash

Add double bars between
71-72
75-76

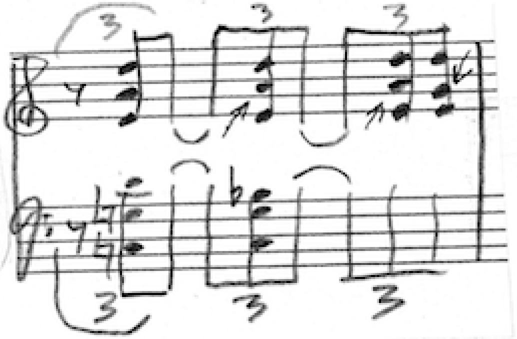
95 add ⟶ to all parts

Pg. ii Notes on the Score
... double bars only in the score and in the traps' part in the Jazz

Peacock Correction List

Pg. 2 C-B

Pn: Pg. 21, bar 150:



Pn: Pg. 23, bar 155:

𝄢: take dots off ♮p ♮p
add ♮'s

Pg. 37 bar 277

Gt & Pn: F+M7
not F#

Guitar improv. solo
starts 237
(not 233)

Pg. 17 bar 124

2 Fl's, all saxes: p.
not: p 33

Pg. 23 bar 155

Fl I & Tp I add bar: —

bar 156: Fl I: same

Pg. 4 S. & A. Sax

bar 20 <
21 > >
22 <>
23 > >
24 <
25 > >
26 <
S. A. T. } 27 >
sax's } 28 >

Fl > on begin of
21 >
23 >
25 >
27 >

Fl I + II
21: >
22 mf
23: >
24 mf
25 >
26 mf

Pg. 5
Fl I, Tp I, A. Sx on 32: >
Tbn I on 33: >
Tp I, 33: slur 16th's
Tp I, 34: >

Pg. 5 bar 32
A. Sx

Pg. 7 Fl I + II
36 <
37 <>
38 <>
39 >

Pg. 5 b20: add:
Note: Guitar strums
full chord on both
1st & 2nd beats
for all
4 → 3
resolutions
bars 21-33
149-160

Above corrections = (✓) in score